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ABSTRACT

This compilation of selected articles from the "TESOL Newsletter" is devoted to various practical aspects of teaching English as a second language. The following articles are included: "In a Word...," "The Functional Approach to Language Teaching," "A Challenge to Traditional Teaching of Reading: A Thirty Year-Old Methodology Repudiated," "Tak (Th)em Aut to th Old Bol Gam...," "Know Your Korean Students," "The Modular Learning Lab: An Experiment in Individualization," "Teaching ESL in an Outside Location (or Things They Don't Tell You in Grad School)," "Reviving the Language Lab," "Sector Analysis and Working Sentences," "Toward Interactive Modes in Guided Writing," "Chemistry and Agentless Passive Sentences: An ESL-EST Exercise," "Anaphora and Cataphora: Strong Medicine for Some Students," "The Korean Language," "Writing from an Experimental Base," "Memo Writing and Silence in the ESL Composition Class," "It Works: An Experiment in Controlled Creativity," "Strip Stories," "Psychodrama in the Classroom: An Experiment," "The Pocket Calculator and Listening Comprehension," "Scripted Dialogues," "It Works: Use Your Imagination," "Let's Strip," "It Works: Time Out for Classroom Ideas at TESOL 77," "Teaching Reading Comprehension Skills," "Production and Explanation," and "Crazy TOEFL." (JB)

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IN A WORD . . .

by Laurie Wellman, SUNY, Albany

EDITOR'S NOTE: This paper was given at the NY TESOL Conference held in Albany, N.Y., October 22, 1976.

I have just returned from a two year quest Yes, I have travelled the four corners of the Earth (and New York City) seeking out answers to the eternal question which we ask our selves each and every day upon arising. "What really is a phoneme?" "How do we define an idiom?" "What is a compound bilingual?"

I began my odyssey in the mountains of Tibet. For weeks I searched for the guru who could answer my questions, but, alas, when I finally found him we could not communicate. There are two things I detest. One is intolerance, and the other is foods who can't speak English!

In *great* desperation, I went North, to Albany, where I wandered tired and alone through a maze of underground tunnels at SUNY, feeling like a rat in search of a piece of cheese. Until finally, one day, I came upon the office of Richard Light. Perhaps he would be the one to help me to see the light. But, alas, when I arrived I was told that he had just undergone a most unusual and serious operation at the Albany Medical Center. Top surgeons had permanently implanted a telephone in his left ear. And there he sat, talking to the same three people over and over and over again. One was named "Mr. Hyatt House," the second was a "Mary Hines will know," and the third was somebody called "Get Pozik!" Clearly this was the wrong number for me.

Casting all caution to the wind, I rounded up enough food, water, medical supplies, a tent, a sleeping bag, and a can of Mace. I returned to New York City to attempt the impossible. None had ever dared to perform this incredible feat before. I took my supplies, and reckless person that I was at this point, I, Professor Ima Phoneme, entered the Board of Education building in New York City. *I* wanted to find the office of *David Krulik*. How foolish I was. He was out forming the consortium of the week, and was nowhere to be found.

I next tried LaGuardia Community College, in scenic Long Island City. I was told that there I could find the missing *LINC*, but they were out of town giving a workshop. All that I could find was a man with no hair who wrote songs, and an Osman who didn't sing *or* dance.

And so, with heavy heart, I returned to Albany, sat down at my typewriter, and began to write my own glossary of technical terms that we all know and love so well. Permit me to share them with you tonight.

linguistics — small pasta, particularly good with clam sauce.

pattern drill — a Black & Decker tool for cutting small designs in wood.

Noam Chomsky — an Indian complaining to his dentist about his false teeth.

allophone — an ancient dinosaur whose mating call closely resembled a busy signal.

transformational grammar — an aged relative who changes from one minute to the next — from over-indulging her grandchildren, to firmly disciplining them.

morpheme — the insect stage before emergence from the crysallis.

deep structure — the title of a soon-to-be-released XXX movie. If you liked the other one. . . .

immediate constituent — the one who lives nearest to his congressman, and demands constant attention.

vowel — a solemn promise made by one person to another, eg. betrothal.

sector analysis — a government survey of different regions of the country.

tag questions — questions asked by children during group games, such as, "Anyone around my base?"

synonym — a popular spice, particularly good when combined with snugar.

minimal pairs — the smallest size fruit which the A&P can legally sell before the fruit inspector issues a violation.

function word — any of a group of words relating to a person's daily routines.

content word — "Ahh . . ." "that's good . . ." "I like it, don't stop . . ." etc.

idioms — people who are not known for being overly intelligent.

compound bilingual — a very rare medical condition, in which both lips are injured at the same time.

copula — a highly specialized meaning; can be found in David Reuben's book, "Everything You Always Wanted to Know About Sex, But Where Afraid to Ask."

gum ridge — a large accumulation of Bazooka, usually found on the underside of childrens' desk at the end of the school year.

prefix — to repair temporarily.

dialect — what to do when Ect hasn't called you for several days.

syntax — a fine for unacceptable behavior such as copula.

past tense — someone who took Vallium one hour ago.

TESL — the Yiddish word for the fringe on a graduation hat.

psycholinguistics — one form of linguistic that must be watched very closely while being cooked.

X-Word grammar — a handy reference book used by the writers of pornographic materials.

dependent clause — one of Santa's children.

paradigms — twenty cents.

Teaching English to East Asians

Temple University, in conjunction with the College of Education TESOL program, offers a unique 10 day summer school session devoted to Teaching English in the Orient.

The course will be conduected by Dr. Paul Griesy, who is presently a Professor at Kumamoto University in Japan. Dr. Griesy is a graduate of Teachers College, Columbia University and has been teaching in Japan for five years. The 3 semester hour course will be offered from August 8 to August 19, 1977.

In addition, Prof. Griesy will be teaching a basic TESOL methods course with optional associated practice teaching during the second summer session from June 27 to August 5. The TESOL methods course, Eng. Ed. 652 can be taken for 3 semester hours and the optional associated practice teaching for an additional 3 semester hours credit.

It will be possible to earn up to nine semester hours of graduate credit which may be transferable to other institutions. Tuition is $58 per semester hour for Pa. residents, and $83 for non-residents.

For additional information write to: Dr. Virginia F. Allen, College of Education, Temple University, Phila., Pa. 19122 or call (215) 787-6205 or 6207.

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Excerpted from the *ELI Monthly*, No. 17, Feb., 1977

THE FUNCTIONAL APPROACH TO LANGUAGE TEACHING

by Tony Watson

Functional course books are coming out all the time, and it seems possible that they may replace the structural one—in some cases rightly, in others wrongly. The functional approach is *not* a method, but refers rather to syllabus structuring; it is not a panacea.

There are two general ways of drawing up a syllabus: synthetic and analytic. A synthetic approach looks at 'total' language as evidenced by structures. In its baldest form a structural textbook would place much greater emphasis on linguistic form than function—language is taught because it is there. L. G. Alexander, in one of the more accessible articles on syllabuses (ELT Jan 76), mentions the three main disadvantages of structural course books:

1) they include low and high frequency items indiscriminately
2) the focus is 100% grammatical
3) the grading is based solely on notions of 'ease' and 'difficulty'

An analytic approach, on the other hand, looks at the language required for certain purposes or in certain situations. A 'situational' syllabus would deal with the language used in certain places—the phrasebook type "At the Airport" topics, or on a higher level, the language required of air traffic controllers.

A functional syllabus analyzes the language used for special purposes. It looks at what people want to do with the language, going from function to form, from meaning to structure and/or vocabulary: It is thus the antithesis of the structural syllabus. Essentially a semantic view, it owes a lot to J. L. Austin's *How to do Things With Words* (Blackwell, 1962). Another debt is to sociolinguistics: Hymes, and Campbell and Wales give us *communicative competence as* opposed to Chomsky's *grammatical competence*. Here the theoretical problems raise practical issues which are reflected in the course books: how can we measure comparative acceptability and appropriateness to a social setting—the ingredients of communicative competence?

* * * *

Here then are the implications for us coming from the functional approach: generally, we should question the usefulness of what we teach, and we should be critical of demands for accuracy. If, after all, we are concerned with communication, should we worry if a student commits the atrocity of writing "We had better to leave" omitting the period also? Should we be concerned with so much multiple choice testing and transcription, where the details have to be 100% correct, or should we give at least as much time to extensive studies, reading, and listening? Tests *are* a problem here as Nickel notes in Jones (*Testing Language Proficiency*, 1975). In Europe, at any rate, he would be happy to settle for the imperfect speaker as opposed to the perfect grammarian (whose utterance may, nevertheless, not be appropriate). Intelligibility does not need to be accuracy. The course writers and teachers changing from structures to functions will need to change their headsets and tapes as well.

Reprinted from *The Catesol Newsletter*, Vol. 8, No. 5, March, 1977

A CHALLENGE TO TRADITIONAL TEACHING OF READING COMPREHENSION: A THIRTY-YEAR-OLD METHODOLOGY REPUDIATED

How to teach reading? Select a passage, have your students read it, then ask comprehension questions. Sound familiar?

Too often, according to Dr. Donald Knapp, luncheon speaker at the Davis Mini-Conference, teachers assume that they have taught reading because their students answered correctly the comprehension questions they were asked. Dr. Knapp accepts Frank Smith's definition of reading as the process of making predictions and then eliminating hypotheses by looking at a limited amount of information. Getting the information from the printed page is the result of that process, according to Smith and Knapp, but not the process.

Knapp maintains that we make guesses, and that these hypotheses we make are rarely so off that we have to stop. He illustrated this by reading a series of short phrases with pauses for the audience to hypothesize: "the cowboy . . . got down from . . . his saddle . . . and led . . . his girlfriend."

Knapp says we only read what is necessary to confirm our hypotheses and that a good reader makes hypotheses efficiently. The only valid basis for judging comprehension, he says, is by looking at the reader's own purpose. For the teacher to impose the purposes is a process that doesn't make for good reading.

Posing the question, "What do we do to develop the skill for teaching reading comprehension?" Knapp suggested that we relax (reading is a naturally learned process in a literate culture), that we not make hypotheses about letter/sound correspondence on a one for one basis (maybe more harmful than helpful), that we do our best to make interesting materials available on a casual basis, that we have as much preliminary discussion of the idea of the passage as possible to enable making meaningful hypotheses, and that we ask questions by starting with "come on" questions so people can contribute what they comprehend (Was there anything you enjoyed, remembered, or want to discuss?).

Knapp left the group with the recommendation that if we accept reading as a process of making hypotheses, we should ask ourselves how we can alter our behavior to encourage people to make hypotheses.

Vol XI No.5 Nov. 1977

Tāk (Th)ēm Aŭt tü thā Öld Bol Gām . . .

by Victor Junger
Los Angeles U.S.D.

As a teacher of English to the foreign-born, I have always thought it nothing short of miraculous that my students can ultimately become fluent in our convoluted and contrary language.

It's my job, of course, to guide them through the maze, but it's still a miracle when they make it. How else can one describe their victory over the horrific homonym (take a *bow* vs. *bow* of a boat), the silent consonantt (*bought*, for example, is really *bŏt*), the unending fear of the past tense (when to add *-ed* and when not to)?

What prize is noble enough for those who have won the battle of the irregular verb (*be, was, were, been, being, am, are*) and have won? Or for those who have vanquished the fickle diphthong (*toy* sounds like *toi*, but *toe* is simply *toh*), to say nothing of the awesome idiom?

Yet my current class is graduating, and Boris and Mei Li and Hans have done remarkably well. But their true test lies ahead. Many leagues removed from the babel of the populace is the ultimate enemy, the last hurdle before final conquest of English: baseball jargon.

One last lesson seems in order.

Boris, remember how elated you were when you successfully came to grips with the verb *to win*? I'm sorry. I forgot to tell you, it's also a noun. Yes, you heard right over the radio: "The pitcher has three wins to his credit." (By the way, I know I taught you that the water container on top of my desk was a pitcher. But so is the Dodgers' Don Sutton.)

Do you recall that hot day in May when the Japanese lady brought her fan to school, and we practiced the use of the noun and the verb as we passed it around to get a breeze? I didn't want to say anything then, but now that you've come face to face with it, the verb *fan* may not have anything to do with humidity or that graceful instrument of the Orient. I'm afraid it can also mean missing the ball. Yes, Mei Li, as a future baseball fan yourself, you should know that.

Boris, you say you're nervous about your citizenship test because you don't fully understand the arithmetic principles you learned in class? But you did so well with such examples as "buying two books for $5."

Then you showed the class an example from the sports page, saying a player was *four for 10*. I couldn't go into it then, but I will now: No, the newspaper reporter didn't mean that the baseball players were sold at the rate of four for $10. What that means is that the player got four hits in 10 official times at bat.

Besides, in the United States it's against the law to sell human beings. What's that, Boris? You say you read where "a pair of Twins were sold to the Indians." Yes, well . . .

It is always a source of satisfaction to me when the function and proper application of the verb form are grasped by novice English students. How equally frustrating it is when, on the very next day, the same students inform me they have just read that one infield player got an "assist" . . . that what I had labeled a verb was actually a noun. The Dodgers ought to establish "Immigrants Night."

The class is dispersing now, but it still puzzles me how Hans made it through. In one of our final classes he accurately, described a pitching duel he had seen on TV. Hans told me, among other things, that after clinching the victory the winning pitcher was *four and 0* - though I'm sure I taught him people are never referred to as cardinal numbers. Worse (or better) yet, he even recounted how the first baseman had *flied out* to right field.

Hans, I'd say, is *two for two*.

Reprinted from the *Los Angeles Times*, June 10, 1976

KNOW YOUR KOREAN STUDENTS

by Helen Kim

Korea is approximately the size of Great Britain or the State of New York. South Korea is half this size. Its capital is Seoul and its population is more than six million.

Since 1945 the Korean phonetic alphabet has come into general use, with Chinese ideographs retained only for proper names, technical terms, and clarification of certain homonyms in pure Korean. As a result, the adult literacy rate in Korea is 90%, one of the highest in the world.

Confucianism, more a philosophy than a religion, traditionally has been the most widely followed set of beliefs in Korea. It stresses the duties that people have toward one another. Today, most South Koreans, no matter which religion they follow, believe in at least some of the teachings of Confucianism. For example, most families in South Korean follow the Confucian practice of ancestor worship in special ceremonies.

Traditionally, Korean society has been agricultural and built on strong family ties. An individual's first loyalty was to his family; family interests were more important than that of the individual. Many generations lived under the same roof and all were expected to obey the oldest male without question.

Present South Korean law requires that all children complete the sixth grade of elementary school. Parents must pay some of the cost of education. At present more than 90% of South Korean children complete the sixth grade. The cost of middle school (grades 7-9 and secondary school (grades 10-12) is much higher, but 70% of elementary school graduates continue their schooling. There are more than 200 college level schools.

Koreans almost universally have three names: family name first, generation name second, the given or personal name third. When writing their names in the English alphabet, many Koreans will invert this order to conform to the American system. Only a few family names exist. If you see the names Kim, Lee, Park, Ahn, Chae, Cho, Choi, Chung, Han, Kang, Koo, Ko, Lim, Oh, Shin, Yoo or Yun, you may be quite sure it is the family name.

A woman does not change her name when she marries. In English conversation the wife of Mr. Kim may be referred to for convenience as Mrs. Kim, but, in reality, she is still "Mrs." Lee. In Korean conversation, she will be called "Kim's wife" or her own full name, Lee Hae Ran.

If you ask a Korean child how old he is, he will ask if you want his Korean age or his American age. Koreans count their age by the year they were born. For example, if a child was born on December 25, 1970, he was one year old in 1970, two years old in 1971, three in 1972, etc. By American age, he is only one year and 6 days old. Children's birthdays are not observed or celebrated significantly. New Year's Day is more significant because it is everybody's birthday. However, grandparents' or head-of-household's birthdays are splendidly celebrated.

In most elementary schools, upper grade boys and girls are placed in separate classrooms according to their sex. To show respect to older children, younger ones add "brother" or "sister" before the names not only when they refer to their own siblings, but also when they address their neighbors and classmates.

The Korean child's first day in an American school will probably be his first real exposure to his new environment and will have an effect upon the way he will perceive the school: a language he does not understand, different-looking people. The strangest of all may be that people wear shoes in the school building and *in* the classroom.

Furthermore, there is no cleaning period for the children! Janitors and other school personnel clean the classrooms and the whole school building! This was *their* job in Korea every school day!

TN Vol. XI NO. 1 Jan-Feb. 1977

Reprinted from *TESL Communiqué*, Vol. I, No. 2, Sept. 1976

THE MODULAR LEARNING LAB: AN EXPERIMENT IN INDIVIDUALIZATION

Carol Fraser
Condordia University

What is the Modular Learning Lab?

The Modular Learning Lab (Mod Lab) is a work area styled upon the 'open' class model. Students come to the work area as independent agents and work on different materials simultaneously. Since October 1975, approximately 120 students who are enrolled in ESL 100 have been following an experimental language program in which the Mod Lab plays an important role.

Why was a Modular system implemented?

ESL 100 is a 100-hour course (4 hours a week) that foreign students take if their English is considered below standard for the University. The goal of ESL 100 is to upgrade these students' English to a level of proficiency that enables them to function successfully in the University. These students come from very different cultural and ESL learning backgrounds. They have not only very different aptitudes for learning English but also very different areas of skill proficiency. Moreover, since they come from all faculties in the University, their interests and immediate language needs differ. We found it hard to meet these different needs in the traditional classroom. One of the major objectives of the course is to develop our students' writing abilities and this is a skill that at the advanced level is very difficult to upgrade in the traditional class with a teacher-student ratio of 1-25.

As a result, last spring we developed the idea of a Modular Learning Lab. We wanted to instill a new flexibility into ESL 100 that gave the students more personal attention with their language problems, especially those relating to the development of the writing skill. We thought that if we could rearrange the grammar and listening components so that the students could do them independently of direct teacher supervision, then perhaps the teacher could devote more time to working with the students individually on their writing skills. We conceived of the idea of an open class area where students come as independent agents to work on the different components of the course at their own speed with the help of teachers and teacher-aides (monitors). This is the Modular Learning Lab.

What role does the Modular Lab have in the ESL 100 program?

In this first year, the Mod Lab is being used by about 120 University students as part of their regular class time. These students are scheduled one hour a week in the language laboratory for oral structure practice and listening comprehension, one hour in class with a teacher, and two hours in the Mod Lab. The class hour is used to present or review some element of discourse or grammar that the students meet in the Mod Lab. In the Mod Lab the students work through a series of modules.

What is a Module?

A Module is a unit of work. It is a way of organizing and presenting the course material to the students to minimize their need for teacher supervision. A Module is designed to be equivalent to two weeks work. The Modules are sequential and out of a possible ten, students must complete a minimum of six to write the final exam. Each Module consists of a listening, a grammar, and a writing component. The Listening Set is completed during the scheduled hour in the language laboratory. The Grammar Set is a programmed, self-instructional worksheet, on a specific structure. For example, Grammar Review Set 8 is entitled "Indirect Speech." The Writing Set includes exercises to develop different aspects of writing such as unity, coherence, the use of transitions, and different organizational patterns. As well, the students must write at least one outline and composition to complete each Writing Set.

How does a student use the Mod Lab?

In the Mod Lab the student works through the Modules. A teacher and several monitors are available to help him as needed. The speed at which a student completes a Module depends on his individual learning rate and ability. The hours he uses the Mod Lab are flexible. He may come anytime during the hours it is open, but he is expected to spend on the average two hours a week. At certain points within each Module a student's work is checked by a monitor and-or teacher. The student is either allowed to continue or he is advised on how to improve unacceptable work and guided to a remedial assignment. A monitor usually checks the student at certain points during his work in the Grammar and Writing Sets. However, the teacher evaluates the final test in the Grammar Set. This is often a free situation (oral or written) where the student is expected to show mastery of a structure by his use of it. The teacher also personally corrects and evaluates the student's writing in a person-to-person interview. Errors are pointed out and, suggestions are made on how he can improve his composition. The student is encouraged to rewrite, correct, and develop his composition before the final evaluation. To be evaluated, the student must complete the Module to the satisfaction of the teacher; that is, he must achieve the minimum performance criteria for that module before he is awarded a grade. If his work is acceptable he gets a C; if it is above the minimum standard then he may receive a B, A, or A+ depending on the quality.

Outside of the regular class work, the student has access in the Mod Lab to a variety of materials that he can use for remedial or supplementary purposes. Reference books, such as dictionaries, and composition and grammar texts are available. For reading comprehension and vocabulary enrichment, several SRA Reading Labs are on hand. For intonation pronuncition, and spelling practice, we have two Language Masters. Also we have begun to collect and put on file supplementary grammar and aural comprehension exercises. Next year we plan to further develop this side of the Mod Lab to accommodate the widely varying aptitudes, needs, and interests of our students.

The initial reaction to this kind of learning activity has been encouraging. Student attitudes seem favorable and we are pleased with the development of writing competency in our students. Some students who experienced difficulties at the beginning of the year have been able to spend extra time in the Mod Lab with good results. In addition, through the personal interview technique we have been able to motivate the advanced students to explore their ability to express increasingly complex ideas in writing.

Continued from page 13

dividual"), what language modalities are involved ("speaking"), and how much time should be spent on the exercise ("10 minutes").

These indications are found throughout the textbook series. The *language situations* presented in the series were determined by the nature of the gambits themselves. An initial group of some 300 gambits had originally been listed in the computer-assisted corpus search of fixed expressions performed in the studies Divisions of the Public Service Commission. These were separated out and categorized according to the various language situations that they themselves suggested. For instance, the gambit "excuse me for interrupting, but" naturally suggested a gambit category of interrupting openers. Once the various categories had been created, more gambits were contributed to each category by the various linguists associated with the project.

All exercises in this series are aimed at a *more or less advanced level*. It is assumed that the students who can profit most directly from these activities are those that can already manipulate basic and intermediate structures of the language. Also, much useful, but "advanced," vocabulary is casually sprinkled throughout the series.

This was done consciously to reinforce the student's dictionary habits. Intermediate students, too can profit from this series. But exercises will take longer to do, and much more dictionary work will be required.

Good dictionary habits are reinforced in the most natural way: to be able to do the various exercises right, a student simply has to look up all the words he does not know. The teacher's role is crucial here. If he explains a word too soon, he deprives the student of the chance to look the word up himself. The teacher should instead give his students time to look it up first, and only clarify confusions if they persist. The habit of reaching for the dictionary whenever a word is not clear can be deeply embedded in the student's subconscious in this fashion.

The "advanced" words chosen for the series are quite varied. There are such handy items as "tax-deductible," "grumpy," "balaclava" and "correcting fluid," words that reach into many different linguistic situations. This is a natural consequence of the many different linguistic situations. This is a natural consequence of the many different types of gambits that introduce a rich diversity of language situations.

In fact, *variety* is one of the key principles of the series. Not only are language situations and activities varied in nature, even the *language modalities* and the *size of the groups* required for the activities are varied. Some exercises call for speaking, some for writing, some for role-playing and yet others are games. Some involve the whole class, while others are directed at small groups or even at individuals. Indeed, the use of the series itself should remain under the banner of variety. Not more than half an hour a day should be devoted to GAMBITS. Most exercises are designed to take only between 10 and 20 minutes. The rest of the teaching day should ideally be filled with many other varied learning activities.

Still, the 10 to 20 minutes spent on gambits can be very valuable. Most of the materials are designed to involve the student as actively as possible, and to assign the teacher something of a backstage role. It is the students who are asked to do the speaking, not the teacher (the illustrated page is to some degree an exception to this general rule). Moreover, the student can find no refuge in the excuse that he can't think of anything to say: all the components needed for the exercise are right there. Now he merely has to put things together. The gambits are always found at the edge of the page, examples of how the exercise is done are often provided, extra vocabulary is frequently given, and possible topic are suggested whenever required. Everything is right there on a single page. Now it's up to the student: he can learn by doing.

All activities have been class tested by Silvia Taba Warner of Seneca College, Toronto, the co-author of the series. Subsequent to class testing, the activities have seen at least one rewrite, often up to three. Despite these painful but necessary delays, the series is now nearly completed. Publication is expected for the summer of this year (1976). The full series will inculde a complete index of all gambits introduced, and the total number of activities will run to about 100. The booklets will probably be available through Information Canada bookstores, but if you'd like to have more publication information, write to Howard B. Woods, Language Bureau, Public Service Commission, Room 711, Killeany Building, 460 O'Connor Street, Ottawa, Ontario K1A 0M7.

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TEACHING ESL IN AN OUTSIDE LOCATION

(OR THINGS THEY DON'T TELL US IN GRAD SCHOOL)

by Beverley Lehman West
Alemany Adult School
San Francisco, Ca.

I was right in the middle of drilling the nice neat some-and-any patterns in the large, airy classroom at Telegraph Hill Neighborhood Association in North Beach when in walked a new Chinese student, the second "Level 50" in three weeks.

I switched to a two-line some-and-any dialogue with flash cards, where the "B" part would only have to say "Yes, I do," and made a mental note that "this-that-these-those" would have to be incorporated into the next lessons, possibly by adapting from ANPP material. Well, at least she didn't have any children with her—the babysitter already had seven preschoolers to take care of in the next room.

At 10:10 the children were brought into the classroom, as was the kettle of boiling water, the crackers and cookies, tea bags, etc. During the break, I filled out the new student's pink card, gave her a permanent number for the sign-up sheet (to simplify attendance keeping) and subtly tested her. I also encouraged her to buy the text (Breckenridge's *Access to English*, Book I), because I knew the purchase would insure her return.

At 10:30 the class split up for the next hour's work, with the beginners (level 50 to 200) going into the next room to work with a teacher's aide, and the more advanced students staying with me to study Breckenridge *Book II*. (If the aide—a young man who was paying off his parking tickets under "Project 20" by doing community service—had not been there, the beginners would have worked with a tape I'd prepared to go with verb sheets geared to the Sutherland flash cards. And the volatile, but illiterate Syrian woman would have remained in the classroom to practice cursive script, using ditto sheets or her *Imaginary Line Handwriting Workbook*, with occasional help from me.)

It was a productive and fairly efficient atmosphere—a far cry from that morning three years earlier when I'd

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ESL IN OUTSIDE LOCATION

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opened the new class with multi-level, multi-lingual (as many as six languages, though mostly Chinese) students, a piece of painted plywood for a blackboard, and pre-school children running around. The mothers and grandmothers tried to keep the children quiet, but in a two and a half hour period, there are bound to be tears, diapers, and bottles.

I'd asked for and gotten what I consider indispensible for an open classroom in an outside location: from Tres and Tom, a few classroom texts borrowed for the hour by students who belong in another level, but want to sit in; a tape recorder and head-sets for those frequent situations when I have no teaching assistant. (The head-sets can be hooked up in the back of the room so any "square peg" student can work independently.) And, of course, they got me a blackboard the very next day.

But the most necessary item is the baby sitter, and I realize I'm the only teacher in the city lucky enough to have one. A Chinese woman, she is paid $25.00 a week ($2.50 an hour) by a private donation to the "Tel Hi" neighborhood association. Besides child care, she purchases the coffee break supplies and whisks the mugs and cracker boxes away by the stroke of 10:30. When her charges are few, she is able to sit in on the class.

The Project 20 aides, though untrained in ESL, are a great help in a multi-level class, and better than the best of tapes and mechanical equipment. They usually review parts of the morning's lesson, particularly dialogues, and work with simple verb forms and adjectives in an informal, unstructured way. The two I've had have been unable to handle pattern drills and flash cards, so we plan their part of the lesson around what methods they are comfortable with.

Ours is the only English class at the Neighborhood Association, which also houses two nursery schools, a clinic (which is presently gasping for financial survival), a senior citizens lunch program, a gym, an art workshop, and a family school (cooking, decorating, homemaking) for newcomers.

There are pros and cons to teaching in an outside location. I have two sources (Alemany and Tel Hi) to draw on for my needs, and of course it's nice to run my own show. But I miss the stimulation of professional arguments and conversations that you get when teaching in a "real school."

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REVIVING THE LANGUAGE LAB

by Gerry Strei Director of Lab Services Concordia University, Montreal

In language learning situations where audio-lingual drills of the stimulus-response pattern practice type no longer serve the needs of our ESL students, what can we use instead? This question is of vital importance if we are to "revive" the language laboratory. Here are some practical ideas about preparing lab materials which may serve as alternatives or supplements to traditional lab drills.

Dictation Tapes

Although dictation has been around for a long time, its usefulness in a laboratory setting is sometimes overlooked. The language content for dictation tapes can range from the simple dictation of numbers and alphabet letters to dialogs containing complex sentence structures. Unless used for testing purposes or limited to a single playback source, tapes of this type should be made available on individual play-back machines which allow students to pace themselves and to go over material as many times as necessary.

"Cloze" Tapes

The cloze procedure, wherein every fifth to tenth word in a text is deleted, can easily be used with an audio format. For example, a brief conversation between two persons is constructed with certain words masked with white noise or distorted in some fashion so as to make them imperceptible. The student listens to the entire conversation twice, the second time writing down or speaking (recording) the missing words. Finally, students check their answers by listening to the conversation in its unmasked form. In order to achieve a more "real life" effect, a conversation can be recorded on a noisy street corner. Then a student lab script is prepared with blanks for imperceptible words and phrases. Students can check their answers as above [illegible] items and supply missing ones by listening to the final version as a dictation.

Picture Elicited Speech

Students are asked to pretend they are talking to someone who can't see them (a blind person, someone at the other end of the telephone). They are asked to describe, react to, or answer particular questions about a picture they have been given. Pictures can be carefully chosen to elicit specific vocabulary or sentence structures (Ex. "In my picture *there is/there are*. . . It *is* sitting. . . It *is* eating. . ."). Both the choice of the picture and the instructions or questions the students are given can help to control the responses to some extent, allowing for some type of comparison or correction during playback. For example, after the student has recorded his description, reaction, or answers, he can be given a list of vocabulary items and sentences which would probably be used in relation to his picture.

Instruction and Direction Giving

Students are told to prepare a tape of instructions which could be used to guide someone in their absence. Any process or instructions—"How to Build a Campfire", or "How to Get from School to My House"—can be used. As a guide, and to elicit specific vocabulary and structures, a very skeletal outline on paper can be given students before they begin to record. For some titles, model tapes can be prepared for students to listen to and compare with their own. To test for communicative content, student tapes can be played back in class to see if the instructions or directions can be understood in a real life situation—to see if others can perform the task or follow the directions (Ex. "How to Tie a Shoe").

Word Associations

Taped exercises, sometimes in the form of games, can be made to help students develop and maintain vocabulary through word association bonds. Some excellent ideas for exercises of this type appear in a recent article by Wilga Rivers and Mary Temperley (English Teaching Forum 15,1). Although most of their examples are of written tasks for use in the classroom, many can be made into taped exercises requiring either oral or written responses. Here are some samples:
"Write down (say) as many words as you can think of which have a natural association with *tree:*
(Sample responses) grass, lawn, garden, flower. . .
Write down (say) all the words you know which have a similar meaning to *house:*
home, apartment/flat, cottage, villa. . .
Make as may words as you can from the letters in the sentence given. No letter may be used more times than it appears in the sentence: *That's a tree.*
that, a tree, hat, tar, rat, tat, three, area. . . ."

Newscasts and Lectures

Real life language material is available all around us in a variety of discourse formats which can be recorded on audio or video tape and used in a variety of ways. For advanced ESL groups at Concordia, newscasts and university lectures have been videotaped for comprehension exercises. Several different exercise formats can be used with such tapes—audio or written comprehension questions requiring oral or written responses, cloze exercises (oral or written responses), and dictations.

These are only a few ideas for preparation of language laboratory materials which can be used to replace repetitive, mechanical, audio lingual-type drills. However, it is important to bear in mind that it is not only intelligent, carefully prepared courseware which makes a lab program work, but also the coordination of these language materials (on the part of the language departments concerned) to fit the particular objectives of a given course. According to one educator, Arthur Gionet (NAALD Journal 9,3), ". . . the use of the language laboratory can never fully reach its potential without the active involvement of the whole faculty in cooperation with the laboratory director and his associates."

SECTOR ANALYSIS AND *WORKING SENTENCES*

by Lynn E. Henrichson

Sector analysis, as embodied in the textbook *Working Sentences*, is rapidly gaining widespread prominence as an effective way of teaching writing skills.

Not a recent development, sector analysis dates back to the time when Kenneth Pike was developing Tagmemics—slot-and-filler grammar. Not until 1975, however, was *Working Sentences* by Robert L. Allen, Doris Allen and Rita Pompian. (N.Y.: Thomas Y. Crowell, 1975), the first widely-used textbook based on sector analysis, published.

Unlike transformational grammar or other grammars intended to describe or generate the entire language, sector analysis is a specialized grammar designed by Robert L. Allen of Teachers College, Columbia University as a teaching grammar of "edited" English, the English used in mature writing. As the book's foreword to the instructor explains, "Sector analysis differs from most other grammars in two important ways: it is construction-oriented, not word-oriented; and it is a grammar of written English rather than of spoken English." The underlying premise of both the grammar and the text is that "in English, as in many modern languages, writing is a separate system—related to, but different from, the system of the spoken language.

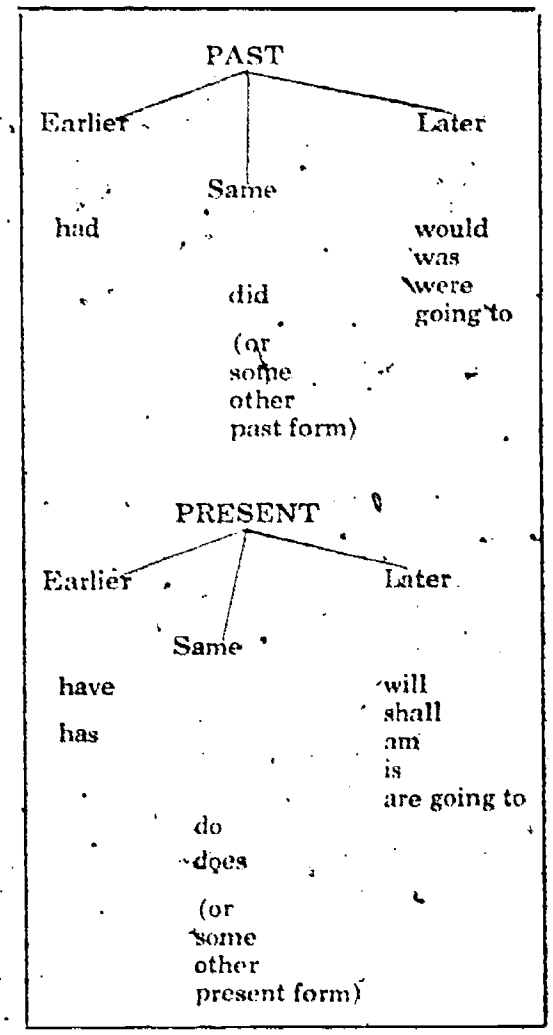
Often called x-word grammar, sector analysis uses a number of modal auxiliaries called x-words to make yes-no questions, locate subjects, carry time, and much more. The manipulation of these x-words is the first step in dividing sentences into various units. In analyzing writing, language "chunks" are seen as being just as important as individual words, and student attention is focused on the large constructions that make up a sentence.

Intentionally ambiguous, the book's title, *Working Sentences*, indicates the book's dual purpose. The introduction explains, "*Working* sentences are obviously sentences that are productive and businesslike—sentences that do their job. But there is also another meaning for *working*: potters work clay into pots and vases, and glassblowers work glass into different shapes for different purposes. *Work*, in this sense, means 'to shape' or 'to form' for a special purpose." After learning what *Working Sentences* teaches, students should be able to produce sentences that exhibit signs of care and reflection; sentences that are more interesting, more effective, and more tightly knit together; sentences that have been loaded to their meaningful capacity; sentences that make up what is called "edited" English.

The first thing that many people see when they examine *Working Sentences* is a barrage of new and unfamiliar terms. *Shifters, includers, predicatids, trunks, half sentences, roving linkers,* and more confront the casual inspector of the book. Unfortunately, English teachers schooled in the Latin grammarians' tradition of eight parts of speech and the like are usually the least able to tolerate such a variety of new descriptive terms, and they are often the first to close the book in combined derision and bewilderment. This is unfortunate, because many of the new terms are more "logical," or at least more descriptive, than the traditional ones. A good example of this is found in the new names given to verb forms. Even staunch defenders of the traditional term "past participle" are hard pressed to define what "participle" really means. And besides, *past* participles don't always indicate past time (*Tomorrow I will have started.*). In sector analysis the same form is called the *D-T-N* form simply because it most often ends in the letter *d*, *t*, or *n*. Following the same line of reasoning, sector analysis presents the *ING*, the *S*, and the *No-S* forms of the English verb. Rounding out the picture are the *base* form and the *past* form.

There is more, however, to sector analysis than just a new set of names, and to really understand this new grammar one should study the entire book. An example or two, however, may help to make the point here. The above mentioned forms of the verb are divided into two categories: time oriented (*S*, *No-S*, and *past*) and timeless (*base*, *DTN*, and *ING*). Since they carry time, x-words can only be used alone or in connection with a timeless verb form, and they cannot be combined with time-oriented forms. Once students understand this, sentences such as *He working.* (no time) or *He doesn't works.* (time twice) are eliminated.

Sector analysis in *Working Sentences* gives some particularly lucid explanations of the grammar of written English. Perhaps the most valuable of these is the treatment of time-relationships in clauses. A simple diagram in the book does much to clear up student confusion in this important area. As the diagram indicates, certain x-



words are used only in certain time slots. A sentence with past time orientation uses past throughout: *Tom said* (past orientation) *that his car had* (earlier) *broken down, that he was* (same time) *trying to fix it, and he would* (later) *be here as soon as possible.* Even though some of the events have already occurred (i.e. the breaking down of the car) the same sentence with present orientation uses present forms: *Tom says* (present orientation) *that his car has* (earlier) *broken down, that he is* (same time) *trying to fix it, and that he will* (later) *be here as soon as possible.* Any teacher who has struggled trying to explain this complex relationship to students will realize the great value of this simple-to-understand explanation of time in clauses.

Along with the new approach to sentence construction, time, and verb forms, *Working Sentences* displays good pedagogical sense. The book is very teachable with understandable explanations of the new grammar and very workable exercises for student practice.

The book itself is divided into fifteen units. The first five provide a foundation in sector analysis and, at the same time, a good review of some basic grammar concepts such as agree-

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SECTOR ANALYSIS

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ment, subjects and predicates, and pronouns, but approached from a different angle than traditionally. Just because it offers this new viewpoint, sector analysis' way of explaining the same old English is often helpful to students who have studied traditional grammar for a long time but never really understood it. After understanding the points presented in these first units, students will be able to write correct sentence *trunks* and continue on with the remaining ten chapters which explain the construction of more complex sentences and how additional information is added onto or "packed" into the basic sentence trunk.

Just as valuable as the new concepts and their explanations are the many good exercises which the book provides. Each unit has two or three "practices" interspersed through the unit and four "tasks" at the end which allow the student to use what he has learned. Whenever possible, a context is provided to make these challenging exercises more meaningful. For example, Task A of unit four, "Writing about Past Time" does not simply direct, "Change the following sentences to past tense." Instead, it explains, "The following is a transcript of notes made by a private detective shadowing a suspect. The detective recorded his notes on a miniature tape recorder in his pocket. He intended to type them up later on. In doing so, he intended to change all of the present forms to past forms, leaving the rest of his sentences pretty much as he had recorded them, but you are asked to help him out by making the changes for him." This contextualization and humanization of exercises is appreciated by students and teachers alike.

For foreign ESL students, one drawback to the exercises is what may be called their "cultural difficulty." Interesting sentences about Andrew Wyeth or knock-knock jokes are not so interesting to ESL students who have never heard of the artist or the jokes. In some cases this extra cultural content may be an extra burden for the struggling student to bear.

A lot has been said about what *Working Sentences* does. Perhaps it would be in order to also mention what it does *not* do. After all, the book is not meant to be a complete English language teaching program.

First of all, it does not teach many basic grammatical points. Count and non-count nouns, proper use of articles, order of noun modifiers, and many other important points are not explained. It is assumed that the student has already learned such things through a thorough study of the spoken language. When students do not have a sound understanding of basic grammar, supplementary exercises must be provided.

A number of other assumptions are made. The explanations of how to use such things as includers (*"Because* he did not study, he failed.") are very good. But knowing how to construct such a sentence is only half the battle. Besides knowing how to make constructions using words such as *because, since, whether, if, in case,* or *although*, ESL students need to know *which* includer to use for the desired meaning or relationship and *when* to use it. Especially when their native language does not have similar terms, students will need explanations and practice in the appropriate use of such constructions and the proper choice of includers, coordinators, and linkers showing contrast, reason, condition, etc.

The proper use of a number of constructions is left to the intuition of the writing student. The book explains that a certain construction (the half sentence, for example) "does not always 'feel' quite right" in a certain position. Native speakers working to improve their writing may know when something "feels" right. ESL speakers with a good deal of experience and exposure to the language might also have developed some sort of "feel" for the language. Many ESL students who do not have this "feel," however, will need some explanation in addition to that provided by the book.

In summary, the title of the book, *Working Sentences*, provides a good clue to what it does and does not do. The book is *not* called *Working Paragraphs* or *Working Essays*, because it does not pretend to teach organizational skills, thought development, stylistic conventions, or many of the other things requisite to good, formal writing. Properly used, it provides an essential interlude between standard instruction in basic grammar and later instruction in logical and coherent paragraph and essay writing.

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TOWARD INTERACTIVE MODES IN GUIDED COMPOSITION

by Gerald Dykstra

Guided composition is a tool now widely used by teachers to elicit relatively large amounts of substantially correct and acceptable writing while simultaneously calling on each writer to contribute at a level commensurate with his or her ability.

It is worth emphasizing that guided composition arose out of the traditional school goal of composition writing and that the two still resemble each other very much.

I want first to propose a manner of relating guided composition to much of current thought in linguistics and psycholinguistics, then propose some still little-used but promising learner interactions that can contribute added variation, vitality, and relevance to composition and the teaching of composition.

Society's insistence on "the three R's" has given an important place to writing in our school systems. Our school systems, in interpreting the writing mandate, have included composition. Composition thereafter evolved as a need within our educational institutions. The extent to which it actually functions for all people in life outside of our educational institutions has been and may continue for some time to be a question subject to varying answers and points of view. We need not insist on the answer here, but it is useful to recognize doubts about its efficacy and relevance.

Very clearly, however, students in schools are asked to write. Composition writing is highly relevant to school life. Furthermore, student writing is not expected to reflect a highly personal style. It must, rather, reflect common standards of form and style to a considerable extent. Teachers giving writing assignments usually assume these standards. The results have not always been encouraging. The student products resulting from writing assignments have, for the most part, been less than fully acceptable to teachers. Guided and controlled composition in a wide range of forms came in response to the evident needs. They have been suggested as one approach to support all the early stages of learning to write. There is an attempt in guided composition to break down the writing assignment from the broad "write a composition" to ever smaller components until we come to the assignment that the learner can handle readily. The learner can then move up the scale until we finally reach once again, the assignment "write a composition."

The basic format of controlled and guided composition is a series of models, one or more paragraphs long. The learner uses the model as a guide and follows the explicit directions of a step which varies according to the learner's ability. If the learner is relatively unsophisticated, she/he follows the directions of a beginning step which will call for minimal learner contributions. If the learner is relatively advanced, she/he follows the directions of a step that calls for more extensive, or even maximum learner contribution. In this framework, the length and sophistication of the model remain stable throughout the course and students at varying levels of ability produce final writing products that look approximately equally sophisticated and that are very regularly acceptable in form and style.

Where is guided composition in relation to some of the current rationalist outlook in linguistics and psycho-linguistics? This may be of interest inasmuch as some followers of transformationalist theories have uniformly condemned efforts to introduce control into the acquisition of any ability related to language.

I think we can show such condemnations to be misdirected and counter to the rationalist view itself. In the first place, at least one major variety of guided composition (that variety which is the principal concern of this article), rests heavily upon transformation, albeit less to explain grammar than to elicit actualizations of it in performance. More important, the condemnation rests upon the obviously erroneous assumption that writing a composition is a species specific behavior on a par with learning to speak a language. The rationalist framework suggests that universal species specific behaviors are acquired without reference to training or structural programs. It does not imply that other behaviors are so acquired. Quite the contrary. Still more important, students with guided composition are demonstrating learning that was not equally achieved without this structure. Just as we might presumably have a lesser number of successful physicists or engineers if we relied wholly upon "natural" situations without educational institutions or programs it seems we would have fewer and less acceptable compositions without appropriately developed programs. One might be happy with such a situation, but that relates to the question of out-of-school relevance which we cannot consider here.

None of the above should suggest that we have reached a plateau in progress. It only suggests that we now have an alternative that is superior to the simple instruction "write a composition." That simple instruction commonly had to be combined with the hope that writing a composition would be intuitively learned by all students in a way exactly parallel to the way that oral language had been learned.

Assuming for the present that learning to write compositions is a less predetermined learning category than learning to speak, and assuming that composition writing is nevertheless a desired goal, we may accept the legitimacy of environmental adjustment in the form of (1) programming from easier to harder for the learner and also, (2) providing contingencies of reward in the form of making the tasks more varied and vital, and putting them in richer and more relevant social contexts.

Since composition is not as universally learned as oral language, since its relevance or extent of function outside the classroom is not immediately clear to all, since it is nevertheless required of almost all of our young people, and since we have been able to put considerable structure and sequence into the assignment "write a composition," to the point where success is more readily achieved by a larger number under more favorable conditions for both teacher and student, we might now gain a further step by adding oral language and other interactive modes to our guided composition programs.

We will present two simple interactive modes here (I and II) with variations on each and with an indication of how they may be combined (III). Essentially all of the possibilities mentioned here have been validated in a range of learning environments, though all have not been validated with the guided composition programs referred to in this acticle. Finally, we will mention an interactive mode that highlights evaluation and suggests possible future developments toward getting the writing of compositions to tie in more closely with life's needs and possibly having it become more naturally learnable like oral language though possibly with less relevance for composition programs as we now know them.

I. Interactive variations in producing the composition.

At the most advanced stage of nor-

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COMPOSITION

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mal use of guided composition the learner always knows the appropriate step to work on. She/he locates this step number on a chart and selects one or several models on which that step can be worked. The learner can then proceed with the task and usually does so successfully. Ordinarily the writer works alone.

A minor variation which adds a new dimension is to have two "writers" (whom we shall here call A and B) work together in any of the following slightly variant ways.

1. A dictates what is to be written, B writes it from that dictation.

2. A and B discuss what is to be written and produce a joint project.

3. A writes while B watches the process and comments whereever B thinks improvement is possible or has a question. A is free to ask for advice at any point, but the product is A's.

II. Interactive variations in checking or reading the composition.

In the normal classroom, laboratory or programmed use of guided composition, the teacher can quickly spot check the learners' compositions. Little time is needed for traditional correction work. Learner papers are all substantially correct and yet each is working at approximately his or her maximum level of contribution within the current framework of prepared programs in guided composition, within the constraints that are given. Yet, the teacher is still ordinarily the ultimate target—the one for whom the composition is written. The teacher is the only guaranteed reader or checker—the one who determines whether the learner advances to the next step. This is true to the traditions from which guided composition sprang.

A minor variation on the teachers serving as the only reader consists of having one or more learners serve as readers too, in any of the following slightly variant ways.

Learner A writes, learner B proofreads before initialing the work and passing it on to the teacher. (Further variations are possible here inasmuch as B's proofreading, and any resultant notations, may be passed directly on to the teacher or may be used by A to make corrections on the original version or to write a corrected version.)

III. Combinations of interactions.

Although the variations presented above are minor enough so that they can be initiated without necessarily changing the procedures of a guided composition classroom in any drastic way, it will be noted that highly detailed procedures are not given. In II, above, for example, a loose arrangement may be set up wherein each writer is required to submit any completed composition to a proofreader and all other members of the class constitute qualified proofreaders. Alternatively, learners are paired and serve as proofreaders for each other only. Alternatively, again, the proofreading task may be considered a desirable introduction to a step that must subsequently be achieved. In this case qualified proofreaders consist only, or mostly, of those who have not yet reached a given step but who are next in line to reach that step. Alternatively, once more, the proofreading task may be considered the determining factor in deciding whether the learner is to proceed to the next higher step. In this case qualified proofreaders consist of those who have just successfully completed a given step, etc.

It is also probable that the reading and correcting roles of the teacher could and should be diminished or eliminated for most purposes.

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Chemistry and Agentless Passive Sentences: An ESL-EST Exercise

by Patricia Byrd
University of Florida, Gainesville

Ideally a grammar exercise should both illustrate the structure being taught by putting it in a realistic context and also provide an image that will help the students recall the structure. For the past two years I have been working with a passive sentence exercise that incorporates both of these features. In this exercise a simple chemistry experiment is done in class. Then the students work together to write up the experiment in a very informal laboratory report.

The formation of passive sentences is not usually much of a problem—in fact it is just the kind of puzzle that students can solve easily. Their problem—and it is a problem for native speakers of English, too—is knowing when this type of sentence is appropriate. The chemical experiment exercise is a good way to show the students where to use the passive, for writing of this sort frequently resorts to the passive since the important information is not who did the work but rather what was done in the experiment. Thus the exercise teaches not just formation but also use of the passive sentence.

This four part lesson begins with an explanation of the formation of the passive sentence in terms of a transformation of the basic sentence. When working with low intermediate or intermediate students, I do this in terms of changes in position of the subject and complement of the basic sentence rather than introduce the term "noun phrase." In addition, I prefer to talk in terms of passive sentences rather than simply passive voice because the change occurs across the whole of the sentence rather than in just the verb phrase. The rule is

1. subject + verb + complement + modifier.

2. subject + *be* + past participle of verb + modifier + (*by* + 1st subject).

For example,

1. Someone discovered penicillin.

2. Penicillin was discovered (by someone).

I discourage the use of the *by*-phrase since it is rarely used in the reports on research published in professional journals of science or technology. (Obviously the statement of the verb phrase is very rough and must be expanded to show the forms of *be*. In this exercise only simple present tense and simple past tense forms are ever necessary. Before turning to the experiment I get the students to transform several additional sentences. I select examples that illustrate good use of the passive:

1. *Someone invented the wheel. (The subject is unknown.)*
2. *Someone founded the University of Florida in 1853. (The subject is unimportant to the writer.)*
3. *The police arrested the president of the bank. (The subject is unimportant because it is so obvious.)*
4. *Someone tested the brakes on this used car. (The speaker is a used-car salesman who wants to hide the subject.)*

In the second step we actually do an experiment such as this one from Nathan Shalit's *Cup and Saucer Chemistry* (New York: Grosset and Dunlap, 1972, pp. 88-89). This experiment is very effective because of its simplicity and its drama. I start by showing the equipment and getting the students to tell me the names of the various things used. These words are listed at the top of the blackboard along with other necessary vocabulary. When working with lower level students who might have trouble with the instructions, I do the experiment myself. With more advanced students, I select someone to do the experiment for the class. It is also necessary to talk about the purposes of the experiment so that the students have an overview of what is going on—this information will be used in the final step as the basis for a topic sentence for the report. For example, this hydrogen experiment shows (1) one method for making hydrogen and also (2) some of the characteristics of hydrogen. I defined hydrogen by giving the equation Water = H_2O. Students who did not know the word "hydrogen" seemed to understand that statement.

The following equipment is needed: a tall glass or glass jar, some aluminium foil, a tablespoon, a stirrer, a ball-point pen, matches, washing soda, and hot water. Cut a dozen or so small postage-stamp-size pieces of aluminium foil. Place these in the glass container. Add 3 or 4 tablespoons of washing soda. Fill the container almost full of very hot water. Stir the solution well. Cover the container with a piece of aluminium foil and smooth the edge to make a tight cover. Make a small hole in the cover with the ball-point pen. Wait 2 or 3 minutes. While waiting, observe the chemical reaction that is taking place in the jar—the bubbling and the rising of the pieces of foil to the top. After the 2- or 3-minute wait, hold a lighted match near the top where the hydrogen is escaping through the hole. There will be a not extremely loud but quite audible pop. If you are lucky—and I have always been—you will also get a steady flame. (It was found that the flame could be made brighter by shaking the jar.) If not so lucky, you will be able to produce several of the small explosions anyway.

The third step in the procedure comes after the experiment when I have the students tell me what was done. As they come up with sentences, I write them on the board. I give the first sentence to set the pattern because these should all be active sentences. For example,

1. *I put 12 small pieces of aluminium foil into the glass jar.*
2. *I added 4 tablespoons of washing soda to the jar.*

After we have completed this recounting of the experiment, I show them that these sentences will not make a very good report because they focus on the experimenter rather than the experiment. I explain that using the passive sentence is a way to avoid repeating over and over again the name of the experimenter—or the first person pronoun. Then I change the first sentence to the passive—not using the by-phrase. I also erase the active sentence after they seem to understand how I got it so that when we finish this stage of the exercise, there are 10 to 12 passive sentences written on the board.

In the final part of the lesson, after all the sentences have been changed to the passive, I ask for a topic sentence that will tie the whole collection of sentences together. Then we rewrite the report using the topic sentence and sequence connectors *(then, next, first, second, finally, etc.)* to

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ESL-EST EXERCISE

Continued from page 5

make a well-organized laboratory report.

Shalit's book includes a number of experiments that are useful because they are simple without being insulting. Other good books of experiments are available, including Rudolf F. Graf's *Safe and Simple Electrical Experiments* (New York: Dover Publications, Inc., 1964), Ethel Hanauer's *Biology Experiments for Children* (New York: Dover Publications, Inc., 1962), and Muriel Mandell's *Physics Experiments for Children* (New York: Dover Publications, Inc., 1959). I have found chemical experiments easier to control than electrical because the humidtiy in Florida sometimes introduces factors I am not prepared to deal with.

is illustrated in the preface to the above example: "The *following* is an example : . ." and in this illustration: "Marco Polo told of *another rock* from which a wool that would not burn could be spun . . . Asbestos was impossible to imagine!" (Yorkey, *Ibid.*) It can very often be quite revealing for teachers of EFL (and sometimes rather shocking as well) to give their students who they assume have high listening and reading comprehension levels, an exercise dealing with these forms. Some useful types of exercises for these grammar points are suggested below.

One type of exercise is to give the students passages of various length and have them identify the listed or underlined references. A slightly more difficult practice is to issue an unmarked passage in which the students are expected to circle the reference words, themselves, and then draw a line backwards or forwards to the word, phrase or clause they refer to. Another possibility is to hand out a "gap text" or "fill-in-the-blank" text with the various reference words omitted. The recognition of anaphora and cataphora can be taught in a progression of difficulty by starting with the specific use of pronouns such as *him, her, it* and demonstratives such as *this, that, these*; and *those* and then going onto much broader antecedents. The same thing can be done with cataphora by beginning with *this, these,* and *there* (as in "There is . . .") and then proceeding with the more expanded subcedents. Completion exercises are valuable for demonstrating this form. Finally, having students write short stories in groups from the following types of openings, using the form, can be somewhat difficult but enlightening. A form of Cloze test is good for measurement.

Some suggested introductions:

1. Once upon a time there was a boy named Sue.
2. "My dear Captain Kirk," said Mr. Spock, "do you want to have an intergalactic war on your hands?"
3. Through a bleary drunken haze, John saw his wife with a rolling pin.
4. As the groom watched his bride walk down the aisle, he saw her wink at a man in the back row.
5. As Mr. Allworth kissed his sweetheart, his wig fell off.

Anaphora and Cataphora: Strong Medicine for Some Students

by Paul D. Roberts
Free University of Berlin

Anaphora* and cataphora,* sometimes called references, often cause even advanced students of English such difficulty as to lead to a breakdown in communication. The following is an example of an anaphoric reference: "Although we have only one mouth for tasting and one nose for smelling, we have two eyes for seeing and two ears for hearing. Stereo is the reason—the perception of depth. Almost every other living being shares *these characteristics* with us because *it* is necessary for survival." (Yorkey, 1970) Cataphoric reference

REFERENCE

Yorkey, Richard C., *Study Skills for Students of English as a Second Language*. McGraw-Hill, New York 1970.

* *Anaphora*: using words to substitute for previously mentioned items.

* *Cataphora*: using words that refer to items which follow.

THE KOREAN LANGUAGE

by Kyu Chul Yang

Korean is a member of the Ural Altaic language family along with Turkish, Mongolian and Tungusic (the latter found in Siberia, Manchuria and Korea).

Its salient morphological characteristics are:

1. Word order in a statement is: subject, object or complement, predicate (The man rice eats.)
2. Modifiers precede subject, object or predicate noun (Young men many are.)
3. Adjectives are used as predicatives without the help of predication verbs. (This mountain high.)
4. Relative pronouns and definite and indefinite articles are few.
5. Usage depends upon the age or status of the person(s) to whom one is talking. Words change meaning depending upon the form of speech: familiar, common, honorific.

Phonologically, there are 24 letters in the Korean language: 14 consonants and 10 vowels.

English language pronunciation difficulties occurring mainly in consonants not found in the Korean language:

/f/ becomes /p/ in all positions:
"if" becomes "ip"
"fell" becomes "pel"
"knife" becomes "naip"

/v/ becomes /b/:
"give" becomes "gib"
"very" becomes "beri"

/th/ becomes /d/ or /s/:
"thank" becomes "dank"
"think" becomes "sink"

/th/ becomes /z/ or /d/:
"this" becomes "zis"
"that" becomes "dart"
"there" becomes "dea"

/r/ becomes /l/:
"rice" becomes "lice"
"rock" becomes "lock"
"right" becomes "light"

/ea/ becomes /i/:
"heat" becomes "hit"
"feet" becomes "fit"

/e/ becomes /a/:
"bet" becomes "bat"

long /u/ becomes short /u/:
"pool" becomes "pull"
"fool" becomes "full"
"stewed" becomes "stook"

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WRITING FROM AN EXPERIENTIAL BASE

Janet K. Fuller
Florida State University

The responsibility of the teacher of English for foreign students is clear. His challenge is twofold: first, he must help the student to improve his language skills; second, he must help the student to interpret American culture.

In many cases, writing practice in the language classroom is restricted to activities such as transformations of sentences, answering questions, writing descriptive paragraphs on arbitrarily selected topics, etc. One can easily understand how many of these exercises might be boring and meaningless for an intelligent student. John Povey has said that, "The real impetus to inspire determined language usage comes from the urgency of having something to say, something vitally relevant to the immediate concerns of the writer. Without this desire all language usage is merely an artificial exercise." As a corollary to this thesis, one might say that the more often one writes when he feels the compulsion to write, the more proficient he will become at expressing his feelings. Language is a self-correcting and self-expanding system and the more that it is used the greater the facility there is in the use of it.

To provide the students with something of immediate concern to them which would stimulate self-expression, a weekly field trip was planned. Each site was selected based on the students' expressed interests, and its different cultural milieu as suggested by the instructors. In an article that provides insight into cultural inquiry in the language classroom, Frederick L. Jenks says: "If we view the cultural objective as our focus on attention for related activities, we are fulfilling many needs simultaneously. First, the walls of the classroom are pushed back so that our course relates strongly to the realities of the world." These realities are vital tools for the foreign student with which he may ". . . chip away at the stereotypic images that exist due to our lack of knowledge of, or exposure to, foreign life styles." With this curricular arrangement, the direction of the classwork was clear to the students, and the dual objectives of the English class were fulfilled: to strengthen the language skills, (specifically writing), and to become more intimately acquainted with aspects of American culture.

Each trip was initiated by a pre-travel activity, during which the students were alerted to varied observation tips, an historical explanation of the site, the site's cultural importance, or the particular interest it held for the students. In several instances, an observation checklist was provided, to focus the attention on specific phenomena. For example, before the trip to Barnaby's Restaurant, each student received a checklist that he would use to record his observations, and from which he would draw conclusions about the activity. Some of the questions that appeared on the list were as follows:

1. How many people are eating alone? 2. How many people appear to be university students? 3. How many people appear to be businessmen? 4. How many people appear to be housewives? 5. Does a waiter serve the customers? 6. Is it necessary to leave a tip? etc.

The day before each trip, transportation and time of departure plans were made. Every trip left from and returned to the English for Foreign Students classroom, and was scheduled during the class's meeting time which was between 1:00 and 2:30 p.m.

In all cases, previous arrangements were made for a guide to meet the group and provide professional explanation about the particular site. The instructors kept the students together, repeated explanations when a comprehension problem arose, and, in some cases, tape-recorded the guide's explanations for use in the follow-up activities.

Each experience was fully utilized for the particular writing activities that best applied. The specific exercises are described below to guide the readers who may be interested in adapting them to their own needs.

1. The Florida State Capitol Building. The students were given a list of questions based on their trip, some of which required a factual response and some a subjective one. They completed these questions in two groups: the "fact" group and the "feelings" group. They were encouraged to refer to the tape of the tour during their discussions.

I compiled the groups' responses, and each student received a copy the following day. A discussion followed on the difference between a composition based on facts, and one based on feelings, and the techniques of combining both fact and feeling to produce an interesting, well-balanced composition. Important words and expressions were discussed, such as "I feel," "it appeared that," "it was interesting because," etc. A short composition was then written in class combining the details described.

2. Barnaby's Restaurant. Each student took his cultural observation checklist with him to the restaurant. A composition was written based on answers to the questions on the checklist. Since we were studying "there is," "there are" constructions that week in class, the instructions for writing the composition stated that each sentence begin in this manner.

3. International Dinner. Each student volunteered to prepare a dish typical of his country. The composition detailing the recipe of their dish was an exercise in giving directions.

4. The Junior Museum. The day following the trip, Michelle Beucher presented a slide film show of the Junior Museum that she had produced as a project designed specifically for foreign students. She led the discussion that followed, prompting the class to speculate about life on a 19th Century southern farm.

The composition assignment involved a review on combining facts and feelings. This time, there was no limit placed on the length of the composition, nor did the students have to answer specific questions.

5. Radio Station. This writing exercise was completely uncontrolled. The instructions were to write on any of the many aspects of radio programming, production, news reporting, etc. This composition served as the culmination of the course's writing activities. The student could select any style, tone, and point of view he felt comfortable with to write his final paper.

The Intermediate English class for foreign students spent much of their time outside the traditional classroom. They travelled around Tallahassee and observed first-hand many different aspects of American culture. The visits provided the students with the exposure necessary to excite expression. Their ability to write about these experiences improved in all cases. Perhaps they have acquired a degree of sophistication in interpreting American culture, and feel that it is no longer threatening, but inviting and quite accessible.

MEMO WRITING AND SILENCE IN THE ESL COMPOSITION CLASS

by Patrcia Byrd, Moria Derrick, Eileen Blau, and Sharon McKinley
University of Florida, Gainesville

In April, 1976, *Psychology Today* reported on a procedure used by a high school composition teacher to teach memo writing and grammatical usage. According to that report, Lavonne Mueller of DeKalb High School in Illinois "created a class in which the students had to write in order to survive. The class would be silent, the memo the only form of communication." The composition teachers at the University of Florida's English Language Institute thought the idea had potential for several reasons. We liked the novelty of a totally silent composition class in which all communication was written. Moreover an unusual project like this added to our regular work seemed a way to get the students and us through the midterm slump, renewing our energy and interest in composition. We also realized that our students should learn about writing and reading memoranda since this type of communication is so common in the United States.

In addition, the procedure had interesting possibilities both for teaching and for testing composition skills. The students would have immediate response to their written English, finding out at once whether or not they were understood. Indeed, the procedure seemed ideal for demonstrating the importance of clarity and exactness in written communication. Furthermore, while the students were experiencing the importance of written communication they would at the same time be demonstrating to their teachers their English proficiency—and one procedure automatically would be serving two purposes.

The program reported in *Psychology Today* lasted nine weeks. The purposes of that program, however, were different from ours in that we were not concerned with teaching grammar because we have a separate class to take primary rseponsibility for that material. Moreover, we did not want to give memo writing nine weeks out of a ten-week quarter. Therefore a short course with quite limited goals was planned to last for three days. What follows is a report on the materials, procedures, and results of that three-day memo-writing course.

The English Language Institute at the University of Florida is an intensive program for adult students who plan to enter an American college or university. Thus, the project described here was planned for and used with adults already literate in their native languages. Moreover, none of the students involved were rank beginners in their English studies.

For student interest, we decided to have them collect information about "getting things done" in Gainesville. Then this information would be used in making booklets for future ELI students. Eleven topics were chosen: 1. Campus Transportation. 2. Local Transportation. 3. Telephone Service. 4. Self-service Restaurants. 5. Utility Deposits. 6. Campus Recreation Facilities. 7. Drivers Licenses. 8. Off-campus Housing. 9. Checking Accounts. 10. Student ID Cards. 11. Student Health Services.

A memo was prepared to distribute to the students the day before the project began. This memorandum not only explained the project and its purposes but also served as a model for the students' memos.

Sets of questions were developed for use as guidelines in collecting information. These questions, along with instructions for answering them, were given to the students. For example, the students who worked on campus transportation received the following:

> MEMORANDUM
>
> DATE: .....
>
> TO: .....
>
> FROM: .....
>
> RE: Campus Transportation
>
> Please put together a memo on campus transportation including the following information. The information you provide will be used to help new ELI students.
>
> 1. Are there buses on campus?
> 2. What are the routes?
> 3. How much is the fare?
> 4. Where can you purchase a bus pass and how much is it
>
> Include any other relevant information you may be able to get. If you have any questions, send a note to one of the observers or to me.
>
> I must have these memos by Friday at the latest.

Thus before the students attempted to write their own memos they had received two memos from their teachers, one giving an explanation of the project and the second giving them their assignments.

To be sure that the students communicated in the correct format, they were given pads of blank memo forms made from scratch paper. All questions and comments had to be made on these forms.

To put the students into a context requiring communication with another person, we divided them into pairs responsible as a unit for answering an assigned set of questions. The pairs were selected by each teacher prior to the beginning of the project, and each instruction memo carried the names of both group members.

Sources of information were available in the classroom so that the students would not be tempted to use spoken English—or their native languages—to obtain the answers to their questions. Also time could be saved since all the research was done in the classroom. Campus maps, student guides, drivers examination booklets, off-campus housing brochures, telephone books, and so forth, were collected and put in folders marked to identify the type of information each contained.

Since all information could not be included in the packets, we called on several people—all of them native speakers of English—to act as resource people throughout the project. The students would be able to write these people and ask them for help in answering questions and solving problems. These resource people could leave the room to make phone calls or to gather missing information.

We also made large "No Talking" signs to have just in case we needed them since the teachers were not allowed to talk either. (Incidentally, we did not use them.) Final report forms were prepared so the students would have a guide to follow when they prepared their final memos.

To summarize the preparations we made before taking the project into the classroom: 1. The explanatory memo, instruction memo, pads of blank memo forms, and report forms were prepared. 2. The students were grouped. 3. The sources of information were collected and filed. 4. The resource people were recruited and briefed. 5. "No Talking" signs were made.

The day before we started, we gave out the explanatory memo and talked with the students about the mechanics and purposes of the project. They were interested in the idea and accepted the project as a serious part of their work, not as a joke. They agreed that memo-writing was an important and useful skill. Both students and teachers, however, were a bit apprehensive about how the exercise would work.

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MEMO WRITING . . .

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(On the first day of silence, the students greeted us outside the classroom, lips pressed firmly together. Although no one spoke, it was apparent that greetings to each other and to the teacher are an important part of the opening of class. A lot of body English was used during the project to get greeting rituals accomplished. One student finally wrote a "Good Morning" memo to the entire group on the board.)

We gave each pair of students the instruction memos containing the sets of guide questions. At this point the silence deepened as the students sat figuring out what to do next. The teacher and resource people circulated, writing memos to students to ask if they needed help and indicating possible sources of information. After the initial confusion, the students began writing one or two sentence memos requesting information and discussing the assignments they had been given. They also wrote memos to people not in their groups to ask to borrow information booklets that the others were using. Memos were exchanged within groups dividing up the assignment and asking for clarification of material found in the booklets. Since each student wrote approximately 12 memos each day, we collected hundreds of the short memos by the end of the project.

The second day was smoother than the first because the students no longer needed so much help in finding information. In most cases they had already divided up the questions and spent the second day refining their answers.

On the third day of the project, each group was given a blank memo sheet on which to write the answers to their questions, using complete sentences. Having decided to emphasize content rather than grammar in the answers to the questions, we did not "correct" memos, unless we could not understand them. We pointed out gaps in information and lapses in communication only. However some students did request help in correcting the grammar and spelling in their answers.

From the short memos that flew back and forth we found the students really worked together and that they successfully communicated with the resource people as well as with their teachers and fellow students. These short memos were absolutely essential to the project since they allowed us to check up on what was going on and also to have samples of the kind of written English our students produced when they were seriously attempting to communicate.

Students also used the memo format to communicate beyond the bounds of their assignment. One student composed a short poem on happiness. Others greeted each other on their clothes. One memo was directed to a student with a tape recorder: "Please set up your bug and record the silence of the class." Even after the project was completed, some students continued writing memos to each other and to teachers.

In addition to the written evidence of the impact of the project, we also received favorable spoken comments from the students. They indicated increased confidence in their ability to communicate in written English.

Although the project as a whole was successful, there were some minor problems. Student absences caused a few difficulties in completing some of the memos. Also, some groups were slow in starting their information search because they did not write any memos to ask for help. We needed to check progress in each group regularly. For this reason, it was helpful, especially on the first day, to have the resource people in the classroom to help the teacher. Another difficulty was getting the attention of the whole class for group announcements. Writing on the board loudly--or just tapping on the board with a piece of chalk--was an effective device in this instance.

During the planning stages we had worried that perhaps even the external mechanics of the procedure would not work. But we did indeed have three days of productive silence. There was no chaos in the classroom. The students had specific tasks to fulfill, and they worked efficiently in most cases. In fact, the productivity--with the huge number of small memos in addition to the 150 to 300 word final memos--surpassed that of an ordinary composition class. When asked about the project later, students said they enjoyed the quiet, and we have evidence that they were producing written English that achieved their communicative goals.

The project, as hoped, did enliven the quarter. It lifted morale and brought about cooperation and lasting enthusiasm. As we had planned, it forced the student to be completely silent yet active and precise in his work. At the same time that the lesson was successful in teaching students to work together, it also taught a new writing format and information-gathering techniques. Also, in the process of culling out the information they needed from brochures and booklets, it reinforced skimming and scanning techniques taught in reading class. Finally, though some members of the lower group commented that writing is easier for them than speaking, the project did successfully demonstrate the value of written communication in a realistic setting.

IT WORKS

Darlene Larson

Mr. Lynn Henrichsen of the Department of Education in Pago Pago, American Samoa, has written to share a classroom activity that he recommends. It sounds like a creative challenge that's both focused and fun. He calls it:

CRADNID GRINGLING: AN EXERCISE IN CONTROLLED CREATIVITY

Henrichsen's introduction and lesson sample follow:

When your class is getting dreary,
and you don't know what to do,
Try gringling a cradnid
or fringling a gnu.

If all of this sounds like nonsense, then you've got the right idea. Nonsense words are what make this classroom activity work. The original inspiration came from a short poem entitled "I Fringled a Gnu" by Grover Haynes. Here is the poem and what was done to make it into a very successful ESL classroom activity; one that really works!

*I Fringled a Gnu**

As I was gringling creadnids
among the hollyfudds,
I spied a moisha springle
with fiddies in her tud.
She skiddled 'round so fordly
I couldn't help but watch.
I craned my rink to frappish,
and sure enough was true.
She took off her mendashie
and fringled with a gnu!

* Grover Haynes, "I Fringled a Gnu" (Studio City, California: Three Penny Press, 1959).

I. Write short answers to the following questions:

1. What was I doing to the cradnids?
2. When did I spy a moisha?
3. What did I do to my rink?
4. Who took off her mendashie?
5. Where did the moisha have fiddies?
6. What did she do so fordly?
7. What was I doing among the hollyfuds?
8. Did I watch?
9. When did she fringle?
10. Why did I crane my rink?

II. Many of the words in this poem are unusual or imaginary. Rewrite this poem bytaking out all of these

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IT WORKS

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unusual or imaginary words and putting in words which are familiar to you. Make sure that the words which you choose fit grammatically. Be prepared to read your new poem aloud to the class.

Henrichsen points out that Part II restricts students' efforts structurally yet allows them semantic freedom. In order to succeed, he feels that students must develop a sound understanding of which types of words fit into which environments. He elaborates: The verb chosen to replace *gringling* must be able to take a plural object; *coming* will not do. And verb forms are as important as verb choices. Substituting *watch* for *gringling* is not acceptable; it has to be *watching*. If a non-feminine noun is chosen to replace *moisha* in line three, *her* in line four must be changed appropriately.

Additional reasons why Henrichsen recommends this activity:

A. It's entertaining. B. It weans some students away from the dictionary. C. Students gain an appreciation of the power of structure words. D. Verb forms and pronoun relationships take on a new importance. E. It's confidence-building to realize that one can answer all sorts of questions correctly without knowing the exact meaning of every word. F. The fantastic range of possible lexical substitutions provides a challenge to venture into the language.

Are you convinced? Ready to try it in class? Observe your students' reactions and let us know what you see and hear. And to you, Mr. Henrichsen, a big thank you for fribing your locously vobuling tywir.

IT WORKS

by Darlene Larson

We're grateful to two more teachers for sharing classroom ideas with us which have been successful with their students. Robert Gibson of the University of Hawaii has a follow up to his article on the "Strip Story" which originally appeared in the TESOL QUARTERLY in June of 1975, Vol. 9, No. 2. And Mary R. All-Obaidy of the American University in Washington D.C. has shared a number of techniques and resources that she has found and used for reading "enrichment."

You will recall that Gibson's technique is the one in which students are asked to read one sentence of a story written on a strip of paper without the rest of a story, and to memorize it. When each student has memorized his single sentence, the strips of paper are collected and the students are charged with the task of getting the story put together again, orally.

Evidently teachers of non-readers have pointed out to Gibson that his good idea won't work for their students because it assumes that the students can read. One wonders if every good idea has to be good for all students at every step of their language development. But Gibson accepted the challenge and has come up with an excellent plan for groups of students whose age or proficiency covers a wide range. He elaborates as follows:

Given a situation where a group of younger and older ESOL students can be brought together, they can be paired off, one young nonreader with one older reader. Each pair of students would get one strip and the older one would read it to the younger one, both perhaps working together to memorize the sentence on the strip. After both had memorized their sentence, then all the older students would form a group to put the story back together in the usual fashion while all the younger students would form a different group to reconstruct the story.

It appears to me that this sort of cooperation between older and younger students would be good for both groups. It may enhance the older students' self confidence since they will discover that they have a skill that someone else needs. Sometimes the level of English language for recent immigrant students is similar regardless of age, although older students may have already learned to read while the younger ones have not. This cooperative approach would make use of their similarities and their differences in a positive way.

A second adaptation of the Strip Story for nonreaders involves either a Language Master machine or a cassette tape recorder. The sentences of the Strip Story can be recorded on Language Master cards, with or without illustrations or sentences printed on them. Then the cards can be given to the students who will spend time at the machine listening and practicing their sentences independently until they are memorized. The rest of the procedure follows the usual sequence for the Strip Story. If a Language Master is not available, each student could receive a prerecorded sentence on a cassette which could be used to learn the sentence independently.

* * *

Mary R. All-Obaidy has sent information about material she has found useful for supplementing selections from a number of popular ESOL readers. "Across the Atlantic in a Papyrus Boat," is a selection in Clive Taylor's MODERN ADVENTURES, part of the Longman Integrated Comprehension and Composition Series. Ms. All-Obaidy located colored pictures of the crew members and the boat made of reeds in a 1971 Doubleday publication, THE RA EXPEDITIONS, by Thor Heyerdahl.

"Is the story about an inventor? Then there must be a company which produces the invention," suggests Ms. All-Obaidy, and she reports that the Joseph Dixon Pencil and Crucible Co., producers of Dixon-Ticonderoga Pencils, sent her "marvelous samples which depicted the steps in the production of pencils." This was an interesting addition to the reading of "Joe Dixon and His Writing Stick," found in the READER'S DIGEST READINGS, Book 5, prepared by Kenneth Croft.

After reading part 1 of "Baseball and Lou Gehrig," from Regents Publishing Company's ELEMENTARY READER IN ENGLISH by Robert J. Dixson, Ms. All-Obaidy used a picture of Lou which she had obtained from the New York Yankees. She recommends other organizations which have been helpful: The Rockefeller Brothers Foundation sent pictures and short biographies of John D., Senior, and John D., Junior, and the Volunteers for the Visually Handicapped supplied her with a sample of Braille writing and a short biography of Louis Braille. She adds:

The towns in which famous people lived or worked, and the locations of famous events often have museums from which one can obtain booklets and postcards. The teacher can find the necessary addresses by looking in a guidebook of that area. I have found that DISCOVERING HISTORIC AMERICA by Robert B. Konikow, published by Rand McNally, is a very good source. When I write to the museums, I usually enclose a check for 50¢ or $1.00, depending on how much material I want. Back issues of magazines are also a possible source if the person is very famous. TIME, INC. sent me an excellent article on Albert Schweitzer which has appeared in LIFE.

All-Obaidy recommends showing slides, too. After an article in which Gibraltar was mentioned, ("Word Origins" in Regents' ELEMENTARY READER), she showed slides which she had obtained from GAF Corporation. This company produces PANAVUE slides and will send a catalogue for 25¢. (GAF Corp., Photo and Repro Group, P. O. Box 444, Portland, Oregon, 97207, or GAF Canada Ltd., Photo and Repro Group, 70 Alexdon Road, Downsview, Ontario M3J2B3.)

With students who have grown accustomed to probing the settings of stories and the lives of the characters or authors, it wouldn't be surprising to ask them to help. All-Obaidy sent students off to the library to find biographical information about Margaret Mead before reading "Margaret Mead on Youth," from Newbury House's DEVELOPING READING SKILLS by Hirasawa and Markstein. "The students were enthusiastic not only about Miss Mead, but also about their experience in the library," reports All-Obaidy. And the TESOL NEWSLETTER is enthusiastic not only about hearing from our readers, but about being able to share such practical ideas that work.

Psychodrama in the Classroom: An Experiment

By Ronald Taubitz
Hispano-American Cultural Assoc., Madrid.

Recently in the English teaching program of the Cultural Center of the United States in Madrid, a novel "curso monográfico" was introduced by Mr. Jerome Hall, a teacher of EFL, which he calls an experiment in psychodrama applied to the EFL classroom. The experiment is an answer to the ever-present need to make advanced classes in EFL not only pedogogically and administratively viable, but most importantly responsive to the human needs of the individual members. After reviewing most of the current literature on the subject (La Forge, 1971 and 1975; Gattegno, 1972; Brown, 1973; and Stevick, 1974 and 1976, among others) and reexamining his extensive experience in the field of industrial and labor-relations psychology, Mr. Hall developed a course which incorporates gleanings from all of these sources.

I had the opportunity to sit in on and later participate in one of these classes, which I found stimulating not only for myself but also for the entire group, both humanly and linguistically. The ten students, Mr. Hall and I sat in a circle while Mr. Hall explained the ground rules of the experiment to me. Essentially, for this session each member of the group was asked to assume the personality of a Spaniard who is critical of foreigners in Spain and to prepare a consistent and believable presentation to the other members (the week before they were asked to play the role of foreigners in Spain who are critical of Spaniards). No one was rushed to present his "personality"; each member took the time he needed to prepare himself for the reactions the other members might have.

Although the interactions began slowly and progressed unevenly, it soon became evident that each member was finding his place in the group, especially with the facilitative assistance of Mr. Hall who reflected back to each member in an understanding and empathetic manner the personality under development, encouraging others to react to one or another incipient "person" as the need arose. Linguistically, Mr. Hall's reflections of members' statements and questions often couched subtle corrections of pronunciation, intonation, syntax and lexis which were readily accepted by the group members, who began engaging in the same corrective activity with fellow members as the class progressed.

All in all, I was pleasantly surprised by how successfully the experiment was developing, by the positive comments of the members on their personal and linguistic progress, and by the fact that Mr. Hall intends to continue this type of course in the fall and even prepare a teacher training workshop for interested colleagues. Quantitative evaluations will also be made of the group's progress and comparisons made with students in more conventional classes.

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THE POCKET CALCULATOR AND LISTENING COMPREHENSION

by Rebecca Lemaitre
Intensive English Language Program (IELP)
Temple University, Philadelphia

Has this ever happened to you? A student comes up after a session in the language lab (where he had listened to a lecture and exercises involving, on your part—at least ten hours of preparation) and says, "Well, yes, it was a nice tape, but not at all amusing. I wasn't interested in the subject."

Sound familiar? As a result of living in this fast-moving electronic world, students tend to have a sense of apathy and disinterest in materials, a "but what have you done for me lately" view. Consequently, to keep student involvement at a peak, a teacher needs to accumulate a bag of tricks for practicing various points of study. Yes! One more duty has been added to a TESOLer's job description: ENTERTAIN!

While it certainly isn't necessary that every bit of instruction be sugar-coated, it is definitely necessary to have variety in one's instructional methods. Students like to have a general schedule, but within that schedule, the teacher should have a variety of ways to approach each activity.

This article offers a specialized type of listening comprehension exercise, specifically aimed at technologically oriented students—engineers, economists, chemists. . . . Many students in intensive programs are interested in this type of material; moreover, they are often enrolled in some type of math review course and frequently have pocket calculators.

At Temple, I have experimented informally with using these calculators in listening comprehension exercises. The experiment has been so well received that I think others involved in teaching groups of this sort may find the idea a useful addition to their "bag of tricks."

I have come up with three general types of activities: (1) low-level problem solving and number recognition; (2) letter/number similarities games; and (3) analytical listening. This article explains and illustrates each type.

Low-Level Problem Solving

For students whose English is at a basic or low intermediate level (or for use with other students as an introduction to this type of exercise), begin by reading numbers aloud. Insist that the students listen while the entire number is read before entering it, for example, "ten thousand, five hundred and ninety-two." Alternatively, the teacher can read the number, have the students repeat it aloud, and then enter it on the calculators. Then have individual students read back the numbers; one student can put the number on the board as a check.

The next step is problem solving. Read a short problem to the students and have them read back the answer. Obviously, the problems can range from elementary to advanced and can work on familiarizing the students with terms describing mathematical usage as well as with recognition of numbers. This is an interesting exercise with immediate feedback because (barring a slip of the finger), a wrong answer indicates a listening comprehension problem. Problems here should involve numbers and operations, rather than word-problems, since the goal is familiarity with numbers and operations.

Letter-Number Similarities Games

This type of game, which is popular with American students, results from the fact that certain numbers on the calculator resemble letters, when viewed upside-down. On a standard calculator, we can find three vowels and five consonants.

Numbers	Vowels	Consonants
0	O	
1	i	
2	E	
3		
4		h
5		S
6		g
7		L
8		B

The result of this is that we can spell words containing the above vowels and consonants. A game of this type requires students to listen to a story involving numbers and enter the numbers on their calculators, performing operations such as addition, subtraction, multiplication and division which are also indicated in the story. The answer, when viewed upside down on the calculator, will be a word which logically completes the story.

Help the students get the idea of the game by beginning with something very simple, like this one:

"Directions: Enter each number that you hear: His real name has many letters. But 7718 persons call him_____." (Turn the calculator upside-down and the letters spell BILL.)

Here is another, slightly more complicated, story of the same type:

"Directions: Enter each number that you hear: The general had been directing the battle for 77 hours. Sometimes he became so tired that he fell asleep on his horse. Once he managed to sleep for 3 hours and another time for 4. When a newspaper correspondent asked him, after the battle, for a definition of war, he answered him in one sentence: 'War is_____.'" (HELL)

Notice that in the next game an addition operation is required. If students fail to follow directions appropriately, the result will be a wrong answer.

"Directions: Perform each addition operation you hear: Last week I went to visit a famous mountain. I decided to try to walk to the top, so I walked quickly for 2771 steps. Then I ran for another 2771 steps. Finally I walked very slowly for 2172 more steps. There I was—at the top. I felt very proud of myself for having climbed such a steep _____." (HILL)

Several books with this type of game are on the market, but they tend to have such farcical stories that their value to an ESL class is almost nonexistent. The teacher should work out words that can be made with the vowels and consonants possible on the calculator. Then it's easy to devise a little story that will end with the word.

Analytical Listening

While this is the most difficult of all the games, in my opinion it is probably the most useful for the student, who must not only listen for cue words but also grasp the main idea of the reading. Typical cues that can be worked into this type of practice are signals for addition such as *and, moreover, furthermore, not only . . . but also, in addition to,* etc. Subtraction cues can be such words as *but, however, on the other hand,* etc. Verb tenses can be manipulated so as to provide false cues and increase the difficulty of the game. I feel that it is *very important* to state the question first, to aid students in hypothesizing as they juggle the information they are receiving. Then read the passage

Continued on next page

through once while the students listen only. Then read it a second time while they perform the indicated calculations. By approaching the exercise in this way, we accomplish three objectives (aside from letting the students have fun with their calculators): (1) We give practice in listening for main ideas. (2) We give practice in hypothesizing, in trying to anticipate the applications of what they are hearing. (3) We give practice in recognition of cue words and signals.

Let's look at some examples of analytical listening games.

"Directions: Listen as I read the story through once. Then listen again and find the answer to the question: How many people came to the president's dinner?

"The President invited his five best friends to dinner. All but one accepted and said they would come with their wives. Later one called up and said he was sorry but his wife was sick and they couldn't come. Then another friend called and asked permission to bring a house guest."

Notice the cues that the students must pick up in order to arrive at the answer:

1. "invited his five best friends"	(enter 5)
2. "all but one accepted"	(subtract 1)
3. "with wives"	(enter 4)
4. "they couldn't come"	(subtract 2)
5. "another called"	(false cue)
6. "bring a house guest"	(enter 1)

Therefore, we find an operation of $5 - 1 + 4 - 2 + 1 = 7$ guests.

The next example becomes more complex. It contains false cues, such as the son's age and the breakdown of the cats. This is a good example of a time when the first reading (for the main idea) becomes important.

"Directions: Listen as I read the story through once. Then listen again and find the answer to the question:

"My son, who has been an animal lover since about age ten, has ten large cats of various colors. Three are black, two are yellow, one is white, and the other four are variegated. He likes cats very much; moreover, one of the cats just had four kittens. However, since one died shortly after birth, only three are living at present." (The answer, of course, is only 13 cats.)

Obviously, with more advanced students, the stories can be very long, containing many cues and many calculations. I would like to point out that these exercises can be used in group work, with one student (rather than the teacher) reading the problems while the others listen and calculate. This obviously necessitates care with enunciation and can be of benefit to the reader also. Another variation might be to have the problems ready on dittos so that students may work on them individually. This would then become, of course, a reading exercise (problems given in this way could be more difficult). Using the calculators this way would provide an interesting and useful bit of "busy-work" for a student who has finished early. Since a calculator suitable for this purpose can be obtained for less than $10.00, a program could even invest in a supply for student use in class. Granted, this is not an activity one would wish to use every day. But given a group of students who are interested in math, a teacher who plans interesting exercises to take advantage of the calculator's possibilities in an ESL class, may find that, for a while at least, the students find the relevance of their special interests in their language class.

Reprinted from the *ATESOL Newsletter*, Vol. 5, No. 1, May, 1977.

SCRIPTED DIALOGUES

by Eamon Roche
English Language Institute, Dublin, Ireland

In their article on discussion classes in the *TESOL Quarterly* A. Kaltinick and C. W. Kalinick remind us that "an interesting, productive discussion class, especially with students from diverse cultural backgrounds, remains a highly valued but elusive prize."

The elusiveness stems from the number of pitfalls that must be avoided. To begin with, we have to create some common ground for the discussion. This helps to focus the students' ideas, gives them something to react against and, hopefully, encourages interaction among themselves. The problem is to find topics and areas of discussion which fulfill this need and at the same time spark off and maintain student interest. Awkward silences are just so many nails in the coffin of any discussion class. Once under way, how do we prevent the better, or even more vociferous students from intimidating the weaker or less articulate ones without frustrating either group? *Then we have the problem of the teachers own time-consuming interventions. Teacher-talking, no matter how necessary to keep things moving along at a lively pace, is ultimately one step backward to every step forward in the discussion.* (editor's italics)

The use of a technique, which I have called scripted dialogues can solve these problems and bring added advantages. It could be described as a hybrid form lying somewhere between drilled dialogues practised in the language laboratory and open, non-structured discussion, and can achieve the aims of both these exercises very satisfactorily.

The script is basically a set of instructions. These establish a character for each student and give him a role to play in the dialogue or discussion. They also cover as wide a range as possible of emotions and attitudes from anger through puzzlement to gentle persuasion.

Each student concentrates on bringing his portion of the script to life. He has to express his set of instructions in dialogue form drawing on his fluency in structures, his store idiomatic expressions, exclamations and his range of vocabulary. At the same time he is faced with a challenging opportunity to demonstrate his proficiency in pronunciation, but more especially in intonation and stress.

The instructions are clear but at the same time open-ended in that they allow the student to be creative in choosing the way in which he will express himself according to his role in the dialogue. For example the opening section of a scripted dialogue on a hijacking could take the following form, each of the six students involved having been assigned a number.

1. Threatens passengers—talking about the weapons and explosives he has and at the same time tries to stop them from panicking.

2 and 3 (Passengers) Are frightened, puzzled and almost hysterical.

4. Shows that she is very excited and nervous and explains what they are going to do with the planes.

5. (Over the intercom) Tells everybody, cheerfully, that he is the captain, explains about the height etc. of the plane and wishes everybody the usual things.

6. (has just gone into the cockpit) Threatens the captain and tells him what has happened. He explains what is going to happen to the plane.

1. Tells passengers to do various things so that he can watch them carefully and easily. Gets angry at some of the passengers.

2. Is anxious about what is going to happen and begs the hijackers not to be violent.

Each student receives a copy of a page of the script on various days during the week. This gives him time to study and prepare his role in the dialogue keeping in mind what the others will have to say. Then at the end of the week the situation is acted out, each student having his own copy of the scripted instructions as his only aid.

The performance in class is taped. The students are encouraged not to wait rigidly for cues, but to make the dialogue or discussion as natural as possible. A sprinkling of the usual conversational remarks or interruptions fitting the roles being played by students enhance this naturalness greatly. Bungled cues can even be helpful in this respect, provided they do not make what follows illogical. The fact that a student does not know exactly how the others are going to express their instructions helps to give a natural ring to the dialogue as well. The recording is extremely useful for highlighting good expressions and turns of phrase which can be drilled from the tape if required. It also means that all the students can be involved in the correction of mistakes in grammar, pronunciation intonation and stress when the dialogue is played back. Once they have overcome their shyness about hearing their own voices the recorded version can be very encouraging for the students. It shows them how well they can express themselves as well as making it easier for them to listen for their mistakes.

One of the great advantages of the script is that it supplies a focal point which reduces the risk of flops and long silences to an absolute minimum. With scripted dialogues we make the assumption that topic in a discussion class is only a medium through which language learning takes place to its logical conclusion. All the emphasis is put on fluency and self-expression. Equal participation by all students is also guaranteed by the structure of the script. The usual domination in terms of time by the better students is converted into domination in terms of fluency, from which the others can learn. Once the dialogue is under way teacher talking time of course is reduced to zero because of the script.

The greatest advantage of scripted dialogues is their adaptability. The range of possibilities is infinite. Highly dramatic situations, humourous ones, everyday situations in which the students find themselves, arguments and debates can be given more latitude by using a very short script which merely establishes the topic to be discussed and the roles the students are to play. They then complete the script themselves, supplying their own ideas while keeping in mind the attitudes and characters they have been assigned.

It is obvious that, because of the instructions, this technique works better with students from Intermediate level upwards. With careful preparation, however, it can also be adapted to lower levels. The instructions are simplified and situations are chosen which involve invitations, requests, offers, apologies and various moods. Very useful opportunities can also be given to practice such structures as conditionals, reported speech and commands; and passives. At this, and indeed at all levels, the student is given opportunities to use in a natural way the structures, idioms and so on that he has already learnt. The teacher can then see how much of what is taught is remaining passive knowledge and how much is being used actively.

With this technique we minimise the frustration students often feel at not being able to express themselves. This often shows itself as a reluctance to prepare well for dialogues or discussions. Most important of all we make maximum use of the student's time and he actually talks freely . . . using what we have taught him.

IT WORKS

by Darlene Larson

USE YOUR IMAGINATION

Is anyone looking for a lesson idea for oral activities with a minimum of teacher direction? Here are two.

The first idea will make use of those "odds 'n ends" of pictures you've clipped but haven't known how to use. Or, if you're not a picture file enthusiast, you can gather enough pictures for the lesson the night before you want to teach it. The ease involved in getting these materials together comes from the fact that the only goal in mind is to find a group of pictures that have no obvious relation to each other—neither in grammar nor in subject matter. The task for students is, then, to create a story which incorporates each picture into a unified tale. (Each picture's contribution need not get equal weight in the story segments.)

Since two heads are usually better than one, I have assigned this task to partners or small groups of three or four each time I've tried it. Prepare manilla envelopes containing five or six unrelated pictures and give an envelope to each group. Tell them that their task is to create a story, imaginary or real, which will contain as many bits of information found in the pictures as is possible to include, and for sure, at least one bit from each picture. I like to add a performance goal, that they should decide their story and get ready to record it on tape, or get ready to tell another group about it. I've often found it difficult to monitor the conversations all around the class because the exchanges taking place in each one are interesting enough that I want to stay and listen. Another teacher who used this idea, after collecting the pictures, assigned as homework that each group member *write* the story he had just helped create orally.

Another technique that sets students' imaginations humming is the following: Write a series of mathematical equations on an index card. The only limitation I've given myself is that the last number of one equation is the first number of the next. For example:

a. $1{,}600 \div 5 = 200$
b. $200 - 40 = 160$
c. $160 \times 2 = 320$
d. $320 \div 10 = 32$
e. $32 \div 16 = 2$

The cards, all with different sets of equations, can be given to individuals or groups, but I prefer groups. The directions are to make a story that uses these numbers. Another way to word it is that the numbers tell a story—but they have to decide just what the story is.

There is no generalization that can be made about the kinds of language practice which will result. Some groups take a minute to get the English terms (mathematical) that are used in reading an equation. Some proceed directly to matching numbers with nouns—a thousand apples and five stores, or a thousand children in five grades. Recently the above set of equations began as a thousand acres of land divided among five brothers. Each brother had two hundred acres and set forty of them aside for a garden. When two brothers pooled their resources and then divided their 320 acres into ten plots, the students decided to revise the second equation. The minus forty acres had to be waste. Off to their dictionaries they went for the word *swamp*. Back to equation d. to categorize ten different plots of land of thirty-two acres each; an orchard, a pasture, a golf course, a garden, a swimming pool, etc. Involved in their story was a student-initiated vocabulary lesson, the discovery of a set of words which are the names for plots of land. Another equation turned into a story which involved the recipe for wine, including pounds of sugar, pounds of grapes, gallons of water, bottles and people.

After a period of time, I write all of the "stories" (sets of equations) on the blackboard. Once there for all to see, I ask each group to tell us their story. Numerous queries come from other members of the class. Demands for clarity and more explicit transitions are routine, and groups are usually quite willing to come up with more details to support their main ideas. The student-initiated talk generated by these two "starters" is not only plentiful, but usually includes a good bit of humor and a lot of language that is relevant to the students' own experiences. Enjoy.

EST CLEARINGHOUSE FORMED

Recently the AID/NAFSA Liaison Committee awarded funds to establish a national English for Science and Technology Clearinghouse and Newsletter.

The EST Clearinghouse and Newsletter has been established to:

a. Collect EST research.
b. Solicit descriptions of EST teaching methods.
c. Publicize the importance of EST to ESL.
d. Serve as a resource distribution center.

Much of the research already underway in EST indicates that EST, as it applies to ESL, is teachable, practical, and eminently worthwhile in meeting the language needs of the science-bound language student. The ESL teacher does not need any special science training to teach EST. He does, however, need to know the special ways science uses English. EST is actually an artificial language that emphasizes certain language conventions and techniques not common in standard English.

If you have questions, queries, or comments please address them to: Karl Drobnic; Director, EST Clearinghouse and Newsletter; English Language Institute, AdS A100; Oregon State University; Corvallis, Oregon 97331.

BLATCHFORD

Continued from page 3

raising a bilingual child. It's a delightful experience, she reports, full of surprises, such as telling her 4-year-old daughter that she was going to Miami and getting the response "Why are you going to your ami?"

The deadline for Mexico City presentation proposals is September 15, 1977. (See pages 18 and 19) and the *TESOL Quarterly* and affiliate newsletters for details.

NEW ASSOCIATION FORMED

Some 500 educators from across the country met in Chicago recently and formed the National Association for Remedial/Developmental Studies in Post-Secondary Education.

Its multi-disciplinary membership (reading, mathematics, written and oral communication and counseling) includes classroom practitioners; administrators and researchers at universities, and 2 and 4 year colleges.

An annual $5 membership fee includes subscription to the association's quarterly newsletter. Anyone interested in joining the organization or desiring more information should write Dr. Gary Saretsky, Remediation Coordinator, Chicago State University, Room E-209, 95th. Street at King Drive, Chicago, Illinois 60628 or call (312) 995-2242.

TN Vol II NO. 4. Sept. 1977

Let's Strip!

by Carol Lemelin,
Concordia U., Montreal

One major problem faced by teachers of ESL in Quebec is giving students the opportunity to use oral English in the classroom. Most oral English practice consists of drills, dialogues, or known-answer questions, but there are few realistic learning situations, R. E. Gibson, in *TESOL Quarterly* (Vol. 9, No. 2) describes a technique called the "Strip Story," a learning procedure which utilizes real communication activities.

This technique can be adapted to class size and level, but is not recommended for true beginners. The basic procedure is as follows.

Before class, the teacher chooses a story or anecdote which has the same number of sentences as there are students. Each sentence should be put on a 3x5 card. In class they are distributed randomly to the students, who are allowed no more than one minute to memorize their sentences. During this time they are not allowed to write anything down or show their sentences to each other. The teacher then collects the cards. The students are instructed to find out exactly what the story is without writing anything down. This means that everyone has to participate actively in order to produce the story. It is important for the teacher to avoid helping the students, thus forcing them to rely on each other.

Students may use any strategy to reconstruct the story. After they have agreed on a sequence they should organize the information by forming a line, the first student being the one with the first sentence, and so on. At this point the students repeat the story in sequence to the teacher. Discussion or reorganization may take place.

A useful follow-up activity is having the students write the entire story, taking dictation from each other. This encourages accurate pronunciation, and provides students with copies of the story. The students are then shown a copy of the original story.

Besides learning vocabulary items and grammatical points from each other, students make improvements in their pronunciation. They must understand and be understood, and if a student's pronunciation is poor, this can interfere with comprehension. From my own experience, I have found that correction is more valuable and long-lasting when done by peers rather than by the teacher.

The value of the strip story is that all students must participate actively by contributing and gathering information. Often for the first time students listen to each other instead of the teacher.

Since the emphasis is on the activity rather than grammar, students relax and are more likely to participate freely. The choice of story depends on the teacher. I have used *Practice and Progress* by L. G. Alexander (Longman, 1967). The stories are short and since they are centered around a grammar point, problem areas can be worked on according to class needs.

[Reprinted from the *TESL Communique*, Vol. 1, No. 4, April 1977.]

Editors Note: Robert Gibson's article, "Strip Story," referred to in this article, is the most frequently (and favorably) mentioned article that students, teachers, and reviewers cite in their letters and articles and in TESL courses.

TEACHING READING COMPREHENSION SKILLS

by Irma Gaudreau
Northern Arizona University

Dr. Donald Knapp's speech, "Teaching Reading Comprehension Skills," opened the Saturday session of the Spring Conference. Dr. Knapp, Professor of English, at Temple University in Philadelphia, is also the President of TESOL.

Dr. Knapp discussed methods for teaching reading comprehension skills, noting the misguided inadequacy of several conventional techniques currently used by teachers to improve reading comprehension. Many teachers believe that the use of progressively more difficult reading passages, the relating of specific ideas to context, and the separation of sentences into phrase units and parts of speech, are all essential components for improving reading comprehension. He pointed out that this is an erroneous assumption. Certainly they are exercises intended to help the student to understand what he has read, but they do not, in themselves teach comprehension skills. The question to consider is "Does the student relate these exercises to other subjects?" If the answer is "No," then improvement in reading comprehension skills obviously has not taken place.

Many teachers today are primarily concerned with having the students achieve an understanding of a particular set of reading passages, and quiz the students for recall of specific items. Through this exercise, the teacher is stressing total recall and memorization of specific details.

Dr. Knapp stressed that recall and understanding of specifics is not a reflection of general reading comprehension. We need to develop skills that are transferrable so that the student learns skills that can be applied in any subject area. Since this will usually involve reading, we must clearly define what comprehensive reading entails. Comprehensive reading is not the process of drawing words from symbols or gathering information. A comprehensive reader does not read word for word, rather he reads by context, forming hypotheses and having them confirmed in certain knowledge gained through the passages. This enables him to arrive at sound conclusions from what he has read based upon his realm of personal experience. It is necessary then for the student to have a good cognitive base. If this base is absent, then his comprehension will be poor even though he may read well.

Dr. Knapp suggested several techniques for the development of reading skills including: (1) Gear the material to the students' interest so that it will be more motivating. (2) Do not have the student read orally. This forces him to read word for word and is not a desirable exercise for the development of good comprehensive reading skills. (3) Discuss the reading selection thoroughly with the students so that they will have a broader cognitive base to enable them to formulate functional hypotheses. (4) When the reading assignment is completed, ask for responses that will require individual deductions instead of recall questions.

Dr. Knapp's concluding statements advocated the reform of teaching methods based on memorization and recall exercises into good comprehensive reading skill programs through the adaptation of these simple guidelines.

[Reprinted from the *Arizona Bilingual Council Newsletter* Summer 1977]

PREDICTION AND EXPLANATION

by Donald Adamson
Kuwait University

In the Science Faculty of Kuwait University we are experimenting with new types of exercises for use with our highest level course, which is offered as an option for students who have already completed two terms of English. One set of exercises attempts to deal with skills which are so fundamental that it seems surprising that EST (English for Science and Technology) courses have tended to ignore them. Since the exercises are proving successful with these highly-motivated students we may introduce them at lower levels.

Research on reading comprehension tends to bring out the role of *prediction* in efficient reading: the reader is considered as one who is constantly forming and updating hypotheses about the content of a text. And it is clear that in forming these hypotheses the reader is using the totality of his own knowledge—knowledge of the world, knowledge of the subject he is reading about, and knowledge gained from the stretch of text already studied. Unfortunately, many exercises on comprehension discourage the student from applying his own knowledge; the student is asked to 'stick to the passage.' Yet it would seem that in reading scientific text-books this is precisely what the student cannot afford to do: hence our inclusion of exercises involving also *explanation* which will encourage the student to use the knowledge he has.

The use of such exercises may also help to overcome a fundamental problem in ESP (English for Specific Purposes). Obviously, students are expected to master science at levels beyond the scientific competence of most English teachers. It is sometimes said that this is not really a problem, since getting students to explain obscure points is valid teaching technique. In practice, however, one may find that the students' scientific knowledge—and certainly their explanations -are imprecise. It is a real advantage if one can isolate points which require explanation and reach decisions on whether the obscurity lies with the author, the student's knowledge, the student's explanation or the gaps in the teacher's scientific knowledge.

A unit on prediction and explanation may consist of four or five pages of text and exercise material, and one page which reproduces the diagrams relevant to the text. Students are encouraged to study the diagrams before working through any of the text. The text itself is 'authentic'; the only doctoring it receives is in the manner of spreading it out over a number of pages with exercises on each paragraph or section, and in the omission of sentences to be re-inserted by the student (as will be explained below).

[Excerpted from the *ESPEMENA BULLETIN*, No. 7, Summer 1977.]

Introductory Letter of Explanation to the Students

We would like to tell you something about the course units dealing with PREDICTION and EXPLANATION. Each unit will consist of five or six pages. There will usually be one page of diagrams which you can look at before starting to read. The unit will contain a passage of several paragraphs from a genuine science book. The pages of the unit will not be in the correct order (except for the first page). This is because we want you to predict what is coming before you actually read what is coming. Of course, if you want to practice reading quickly through all the pages of the unit before you answer, we have no objection.

Sometimes we will ask you to predict the sentence that is coming. Sometimes we will ask you to predict the 'idea' that is coming.

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The other part of the unit will be on EXPLANATION. When a non-scientist (like your English teacher) reads a scientific passage, he may get ideas from it that are false, or only half-true. We will be asking you to comment on these ideas from your own scientific knowledge, *in other words to explain the true facts fully, if you can. We hope there will be things you can explain, whether you are a biologist, chemist, mathematician, etc.*

Read the passage below and answer the questions which follow:

In the synthesis described so far, we have assumed that carbon atoms were essential for life. Is carbon the only basis for life? Organic matter is made up chiefly of carbon, hydrogen, nitrogen and oxygen. Phosphorus and sulphur participate to a limited extent. There are also the monatomic ions of the elements—sodium, potassium, magnesium, calcium and chlorine. Iron manganese, cobalt, copper and zinc are also found as trace metals, binding metallo-organic complexes.

We might include a few comprehension questions designed to bring out certain key concepts in the texts before going on to the first question on explanation; the statements below are made from the standpoint of one who is scientifically not-quite-ignorant, at least to the extent of realizing that there is a difference between an atom and a molecule, and that there must be a relationship between atoms, ions and electrons:

Question: *From your own knowledge, mark the following suppositions of a non-scientist as TRUE, PARTLY TRUE or FALSE. Be ready to expand them into more accurate statements if necessary.*

a) The ions of Na, K, Mg, Ca and Cl have only one atom.

b) Ions can consist of more than one atom.

c) Na, K, Mg, Ca and Cl exist in living organisms in the form of ions, whereas C, H, N and O exist in some other form.

The following exercise contains work on prediction. The student has to decide on the content of the next paragraph, but—and this is important—he cannot do this simply by looking at the beginning of page 2, *since the paragraphs belonging to the text have been randomized over subsequent pages* (although we have no objection if he skims over *all* the subsequent pages in order to reach a decision, since practice in skimming is in itself valuable).

Question: *The following paragraph is likely to be about:*

a) A relationship between the elements mentioned, their atomic structure, and their suitability for use in living organisms.

b) Certain elements which are not *used in living organisms.*

c) The structure of the protein molecule.

Next, the student may be invited to make a prediction at sentence level. Once again, the student cannot find the answer by simply looking through subsequent pages, since each 'first sentence' has been deleted:

Question: *The next sentence will be:*

a) We might summarize the reasons for the suitability of carbon as follows:

b) Many molecules exhibit mobility in the composition of their chemical bonds.

c) We might pose the question, why hydrogen, oxygen, nitrogen and carbon?

The student is then invited to re-assess his predictions, and is finally told which page he should move on to.

The format of the following pages is similar, except for the page containing the last page of the text. At this point, it seems useful to gather together various strands of the total text with work on summary or outlining, or more extended work on explanation (e.g., *Choose any of the statements you have marked as TRUE, PARTLY TRUE, or FALSE, and write a paragraph explaining the facts in detail*).

The format described above is by no means rigidly fixed for all units. Sometimes we ask for completion of the sentence or idea at the *end* of a stretch of text; or we may ask students to form questions which a subsequent paragraph would answer. An example of such a variation is given below. It comes half-way through a unit with a meteorological emphasis, dealing with the constituents of the lower atmosphere:

Fairly high concentrations of ozone often occur in the lowest few hundred meters of the atmosphere, especially over urban areas. Ozone, which is a corrosive, toxic gas, is an imporant constituent of the so-called photochemical 'smog' that afflicts some large cities. The atomic oxygen required for the reaction described above is formed in smog principally through the action of solar radiation on nitrogen dioxide.

Question: *What question does the paragraph immediately above answer?*

(Note: Students have already been asked to anticipate the paragraph above by forming questions which a subsequent paragraph might answer).

Question: *The last words in the passage above are:*

a)—the formula of which is NO^2.

b)—a product of combustion.

c)—a toxic gas.

d)—which reacts with water to form nitric acid.

Question: *How many sources of solid particles in the atmosphere can you think of? Check your own ideas with the paragraph which follows, on page* ———.

Whatever the precise format (and many other variations are possible) the main thing is that we regard a text as an ongoing stretch of language and comprehension of a text as an organic self-monitoring process involving factors within and outside the text. Viewed in this way one's approach to constructing reading comprehension material naturally changes; while it may be valid to present a text as a finished artifact, with questions on it for *testing* purposes, if we are in the business of practicing the actual reading strategies which a student requires, we must tackle the text from the point of view of one who *is reading* as distinct from *has read*. This seems to be the approach which is most likely to lead to concrete results in the long term.

IT WORKS

by Darlene Larson

Time Out for Classroom Ideas at TESOL '77

Between 3:00 and 4:30 p.m. on Thursday of convention week, after a long day of presentations, speeches, committee meetings, exhibits and panels, eleven panel members and over seventy-five convention-goers yielded not to the lure of the sun and sand and met to share ideas from the classroom. At Joan Morley's invitation, the first IT WORKS panel chalked off "more solid classroom suggestions in those 90 minutes" than some convention participants were able to collect in three days, according to some convention participants! Suggestions from three panelists are summarized below.

Penelope M. Alatis
Francis C. Hammond High School

Four topics covered by Ms. Alatis were puzzles, use of overhead projectors, using students' names, and magazine pictures. She feels that the overhead projector is an attention-getter. When the lights go out, students muster up a new effort to pay attention. Teacher-made transparencies enable her to create new material or use reproductions of newspapers and other sources. She can direct students' attention to specific points all at one time, and finds that the transparencies can be kept for another class, thus giving this spontaneous method some permanence. Turning on the overhead also eliminates excessive use of the blackboard and the need to write on the board during class.

Both crossword puzzles and "seek and find" puzzles are valuable activities for students who can work on them independently or in groups or with partners.

Substituting students' names in exercises, puzzles, tests, worksheets is a habit that adds humor and interest to many lessons. One result is a few chuckles. Another is that the practice becomes contagious, and students write or talk about themselves and their classmates quite readily.

Ms. Alatis's final recommendation had to do with the use of magazine pictures. She brings many of her personal magazines to class and lets students select a picture they want to use for a lesson. Tasks assigned vary among the following: giving a title to a picture, making statements about a picture, asking questions about a picture, giving their opinions about the subjects in the picture, writing a dialog for the subjects in the picture, and many more.

All of these can be done individually or in groups or pairs. Many of these magazines which are common in the United States are unfamiliar to our students. Thus, the lesson is novel, interesting and pleasant for the students. Ms. Alatis has found these half-free, half-structured lessons most useful in moving students from controlled use of the language to free. She recommends that the teacher review each students' magazine work on a one-to-one basis to help him or her find alternatives to his first try.

Joyce Gilmour Zuck
English Language Institute
University of Michigan

An underlying concept for the remarks about reading which were given by Ms. Zuck might be stated as follows: People read because they want access to information that is *not* shared by all of their associates. When teachers ask students to read, and they ask all of the students to read the same thing, there really isn't much reason for everybody to hurry and read it. After doing so, there isn't much to talk about except, "What is the meaning of this word or that sentence?" We don't really have anything to ask anyone else who has just read the same thing we have just read. With this in mind, Ms. Zuck recommends the following.

Students at different proficiency levels in English can read a number of different articles at varying levels of difficulty if they're all on the same topic. Begin by thinking of a fairly broad topic, like "jobs" or "school" and start collecting articles on that topic. Some may be written especially for second language students, and some may be from newspapers, journals, and magazines. Collect the articles in a folder. When it is time to work on that topic, let students select articles from your folder that they want to read.

According to Ms. Zuck, someone's easy article is the article about which he knows something. Students are the best judges. If you have a fat folder of articles that approach the broad topic from many different points of view, many different levels, you'll have something for everyone. (If you don't feel comfortable with that, try Haskell's recommendation to judge the difficulty of a reading selection by making a short cloze exercise taken from the selection and letting the student try to complete it. Then distribute articles on the basis of the students' abilities to perform the cloze selections for the articles.)

The exciting part of this technique is in getting a group of people together *of any age* who have some basic, sure knowledge about the topic because they have just read something about it, yet have genuine questions for their classmates about what they've read on the same topic. In other words, each student arrives with something to offer and something to ask.

A variation on the theme of not having everybody read the same thing is not having everybody read. The *National Geographic World* includes large posters which appeal to younger learners. Ms. Zuck assigns one or two children to read the article from *National Geographic World* which accompanies the poster. Their job is then to stand in the front of the room and answer the questions that the other children ask about the poster. Very quickly, they have to learn how to respond when they don't have the information sought. In that very real speech-act situation, discourse is started right away and you have a natural setting for the exchange of information. Other students have been motivated by the very large and stimulating poster and their information-seeking is relevant to their interests.

This concept applies to listening, as well. Ms. Zuck discusses these awkward times when students may give speeches but their classmates don't listen. The classmates need a reason to listen. She recommends that the speaker write a test to give his classmates about his speech. His speech will be graded on the basis of his classmates scores on his test.

A teacher in the audience offered his technique for getting listeners involved in what their classmates are saying. In a university class, this teacher asks students to take notes while their classmates are talking. The following day, the teacher gives a quiz on the previous day's talk. The students may refer to their notes while trying to answer the quiz.

Palmer Acheson
TESL Centre
Concordia University

Acheson shared more ideas for using magazine pictures, even small ones, crediting Don Byrne for some of his inspiration. At the very early stages when many texts recommend the learning of occupations and professions vocabulary in order to practice "to be", teachers can ask their students to find pictures of working people and

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IT WORKS!

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bring them to class. Put the pictures on a card and let the students keep the pictures with them. When it is his or her turn, the student will answer questions about his or her picture. Classmates will ask after being given a minimal amount of information to get started. Acheson got the audience started with, "I have a picture of a man. He's standing outside." Audience: Is he in a uniform? Is he holding equipment? Is he holding anything? Is he in a business suit? The student holding the picture can see it and answers appropriately. (The small picture follows Zuck's theme. Since the other students can't see the picture, they really do have a reason to ask questions about it.)

The same routine can be followed with pictures of people from many countries of the world, this time practicing the vocabulary of nationalities. Starter from Acheson: I have a picture of a man. You are to try to discover his nationality. Audience: Is his hair black? PA: No, it's gray. Audience: Is he wearing Western clothing? PA: No, he's not. It's Western clothing, but it isn't typical Western clothing. Audience: Is he from Europe? PA: Yes, he is. Audience: Is he Irish? PA: No, he's not. Audience: is he Scottish? PA: Yes, he is, and disclosed a man in a kilt, etc.

A large piece of tag board had a picture on one side, introduced as a secretary who has just had a big raise from her boss and is going to buy a number of things. What do you think she's going to buy? As the students ask questions about the things she's going to buy, the one holding the picture has no trouble answering because the reverse side of the tag board was covered with pictures of objects that the secretary would buy. A ring, a radio, etc. Changing the introduction to the fact that she's bought some of the things already changes the question to, "Has she bought a . . .?" instead of "Is she going to buy a . . .?"

My thanks to all of the teachers who were willing to participate in the panel as well as to share their ideas on the pages of the *Newsletter*. Let's hear ideas from you, our readers, and also hear from those of you who'd like to participate in the panel at TESOL '78.

CREATIVITY

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work independently." Among the productive oral activities suggested are: Student Round-Table Discussions, Debates (topics of current, provocative issues), Minilectures (an idea originally suggested by Wilga Rivers) Student-Produced Slide Presentations and Literary Simulation (students re-created actual scenes from a literary work), Writing Based on Other Art Forms (painting, music), Paraphrasing Poems, Student Versions of Lyrics and Student-Created Lyrics.

The last chapter (Culture) is the longest in the book and it focuses on suggestions aimed at stimulating the creative use of language through cultural experiences. Among topics dealt with are Foreign newspapers and magazines, Folk music and Dance, Dialect Appreciation (learners should be sensitized to dialectal variation), Student-organized cultural celebrations, Contrastive or Cross-cultural Skits, Mini-courses (school subjects given in the foreign language itself), Song fest and dances, and Language Tables (having lunch at an English-speaking table, for example).

The Bibliographical References give mostly articles published in U.S. journals. There is no mention of general works in Creativity such as P. E. Vernon's excellent book of readings *Creativity* (Penguin Books, 1975). A book to be added to the Bibliography in a later edition is certainly J. P. Guilford's *Way beyond the IQ: Guide to Improving Intelligence and Creativity*. Buffalo, N.Y.: The Creative Education Foundation, 1977. The Journal of Creative Behavior, published by the same Foundation, should also be included.

In short, Creativity in the language classroom, in spite of the timidity and reluctance with which its authors approach Creativity in the learning process and despite its listing of creative activities being only an incomplete attempt, deserves being known by classroom teachers and teachers-trainers willing to check and/or improve upon their own creative teaching abilities.

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CRAZY TOEFL

by Tim Murphey

The following song was inspired by the foreign students that I have taught at the University of Florida's English Language Institute for the past two years. They found it a fair expression of their anxieties (TOEFL FEVER) and the humor that was needed to see them through their difficult moments.

I usually present the song first as a drill exercise having the students repeat after me. Then the vocabulary, idioms, and nonsense are explained. Next, I have a singing drill in which I sing a line and they sing it right after me. In this way they pick up the tune quickly and still have a model for pronunciation purposes. Once they have learned the song, the students take turns singing the verses and everyone chimes in with the chorus. It relaxes them, makes them laugh, and teaches them some English that they find very relevant.

No malice is intended by the author or those who sing the song toward anyone connected with TOEFL. Testing is merely a monster we all must deal with, and this song has helped in doing so.

CRAZY TOEFL

They say I must take TOEFL to get into college,
But TOEFL is so awful it doesn't test my knowledge.

REFRAIN: Oh TOEFL, oh TOEFL
What can the matter be?
You make me so woeful
Why don't you leave me be?

I know the perfect perfectly, I know the past and present,
But if I'm taking TOEFL I'm surely going to miss it.
Cause just the word can scare me, it takes my breath away,
Oh TOEFL shows me only how wrong all is I say.

REFRAIN

Now let this be a lesson to all us foreign students,
In TOEFL just like college luck's worth more than knowledge.
A friend of mine took TOEFL, he said, "I does declare
Me english speaks two goodiful", and he passed without a care.

REFRAIN

I study every night now, until the sun comes up,
Then I go to classes, I feel I'm cracking up.
My teacher says "be calm sir, your English is quite good,"
Then he corrects me, and my head feels just like wood.

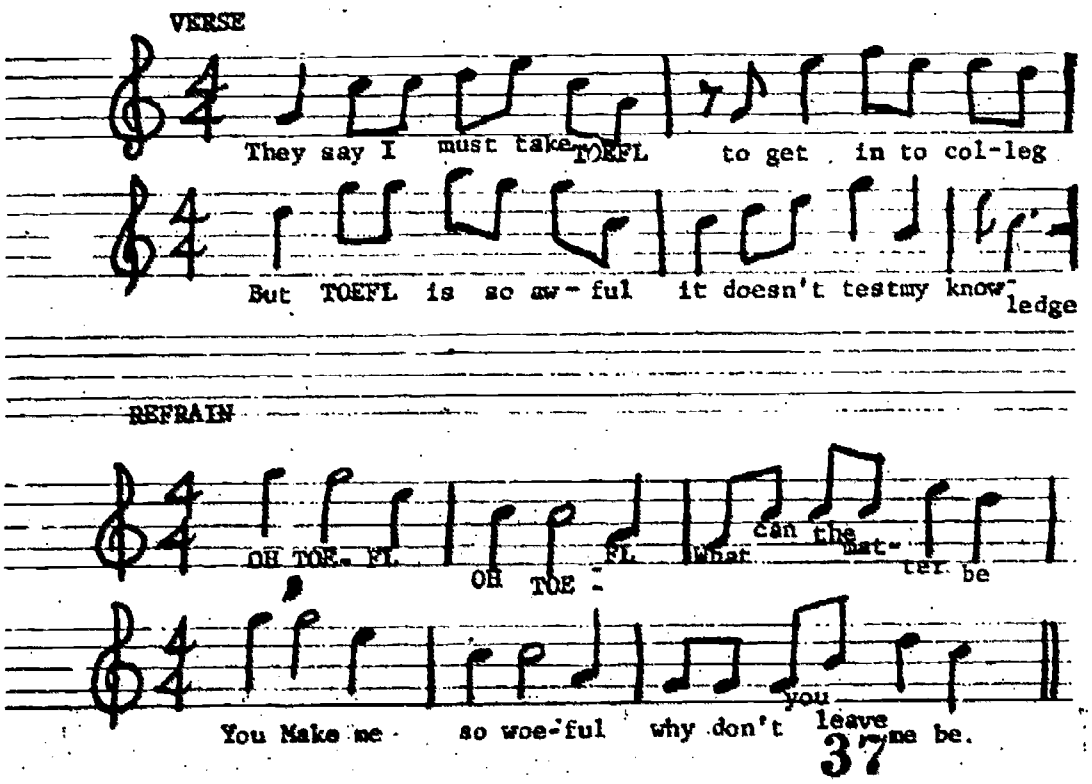
REFRAIN

Well now I'm taking TOEFL, the TOEFL test at last,
But suddenly I've forgotten, the future perfect past
And now that it is over, I'm sure that I have failed,
I didn't understand a thing, I say oh what the hell!

REFRAIN

But there in my mailbox, oh what can it be?
It's my TOEFL scorecard, and I made five fifteen (515).
Well now I'll go to college, though I don't know my ABC's,
('ause TOEFL showed the knowledge of the guy who sat next to me.

REFRAIN



IT WORKS

by Darlene Larson

It is a pleasure to share two more teaching strategies with readers which were discussed by IT WORKS panel members at TESOL '77, plus a related idea or two from my own teaching.

John Dumicich
LaGuardia Community College
New York City

John Dumicich of LaGuardia Community College in New York City asked the audience to participate as students. He showed them a picture and asked them to give words that came to their minds when they looked at the picture. Dumicich wrote them on a blackboard as the audience gave them. After a good list, his second instruction was, "Now make sentences using at least three of these words." He accepted whatever sentences the participants gave him, simple and complex, pointing out that the sentences gathered were examples of sentences at the level of the students' language development.

A third direction was for the audience to write five sentences of those that had been given or of additional ones. When they were read, they were read in a logical order.

One point that Dumicich emphasized was that we had begun with nonsense, yet had ended with the essential elements of composition. Words had been put into sentences and those sentences had been arranged in order. We had made sense out of the random calling out of words with which we started.

Mary E. Hines
LaGuardia Community College
New York City

A few speakers later, Mary Hines, also from LaGuardia Community College, referred to psychological vs. logical order. By encouraging what she calls a layman's version of free association, Hines throws out a word or name like, "New York City." Students are encouraged to mention the first thing that comes to their minds and to continue adding whatever thoughts they have about the original word or about other thoughts that are mentioned.

First, Hines is convinced that allowing all ideas to come forth and be cognized is an essential step toward getting complex ideas formed later. She believes that if one rejects words or bits of ideas when setting out to write, the more complex notions will never get expressed clearly.

Second, she feels that this strategy emphasizes the role of transitional expressions. When students look at lists of statements side by side like: New York is dangerous, New York is wonderful, it is clear that one cannot leave those two in parallel constructions without an explanation. A fairly early awareness develops as to the fact that one *can* say, "Although New York is ____, it is a ____ place to live." She also reminds the students that readers of writing are not readers of minds. One cannot assume that the reader is going to make the same associations as the writer. And it is through the use of transitional expressions that writers can express just how they relate all of the bits and pieces to the major topic.

Finally, Hines mentions that for students who feel they have nothing to say, this exercise reveals to them that, in fact, there are quite a few things on their minds and in their minds. She urges students to get these notions out in any order. After an array of bits of information is in front of students, they can then apply an examination process to find out what might be their thesis, which ideas would support it, and which could be examples.

Related Strategies

These lesson strategies are related to some I used with a group of intermediate students. Although their hour with me had an oral focus, I knew that a great deal of the rest of their program emphasized writing. With organization on my mind as a key to writing, I decided to find some oral tasks that were essentially organizing tasks.

On one day, I gave groups of four or five students files full of pictures that I use in other classes. I told them that the files were all mixed up, that I didn't care how they were organized, but I much wanted some kind of organization established. Several students set about first in taking inventory of what they had. In some groups, however, certain members started organizing as the inventory was just getting under way. That made other members in some groups quite happy and the group made a category decision about each picture as they came to it. As some became more thoroughly acquainted with the contents of the picture file, they went back and revised the category piles that they had started. It reminded me of the theories of setting expectations when one begins reading, then reading on to find out if everything one meets fits with one's earlier expectations. Other groups had some strong leaders who insisted on taking a survey of everything before they made any organizing moves.

On another occasion, I put seemingly unrelated pictures into an envelope—use 6 or 7 pictures of sun, snow, outside, inside, people, scenery . . .—and gave an envelope to groups of three. Their task was to make a story that involved all of the pictures in some way. They did not have to involve all pictures equally, but something had to be used from each one.

Not only did I enjoy the enthusiasm students showed while participating in the tasks, but the results were entertaining and thorough. The categorizing task resulted for one group in a major division, indoors and out, with subdivisions in each. Indoors was divided into kinds of interiors: office, school, home, and business, while outdoors had climate or weather divisions. Things for the home were divided further into different rooms of the house. The stories in the other lesson showed entertaining imaginations. Some combined the contrasting settings in a story about a family who lived in a cold climate but took a winter vacation in the tropics. Later in the year, I recommended this to another teacher who added, as homework, that the students write the story that their group created visually and orally in class. She was pleased with the following day's written work.

Wading

It occurs to me that none of us, neither Dumicich nor Hines nor I were prescribing anything to the students about the order that they had to make. Students don't need to be instructed that "wonderful" and "dangerous" don't fit together. In a sense, we were wading into the water with the students. Once human beings are immersed in what appears to be a chaotic hodge-podge of unrelated bits of information, relationships, or possible avenues of organization seem to come forth without much effort. Some begin to organize or categorize before they are ankle deep. Once in the water, students don't need teachers to tell them which water is deeper, which is colder, which has a stronger current. Perhaps it is only when one keeps the students on a bluff above the stream that one needs to instruct further about what the water is like.